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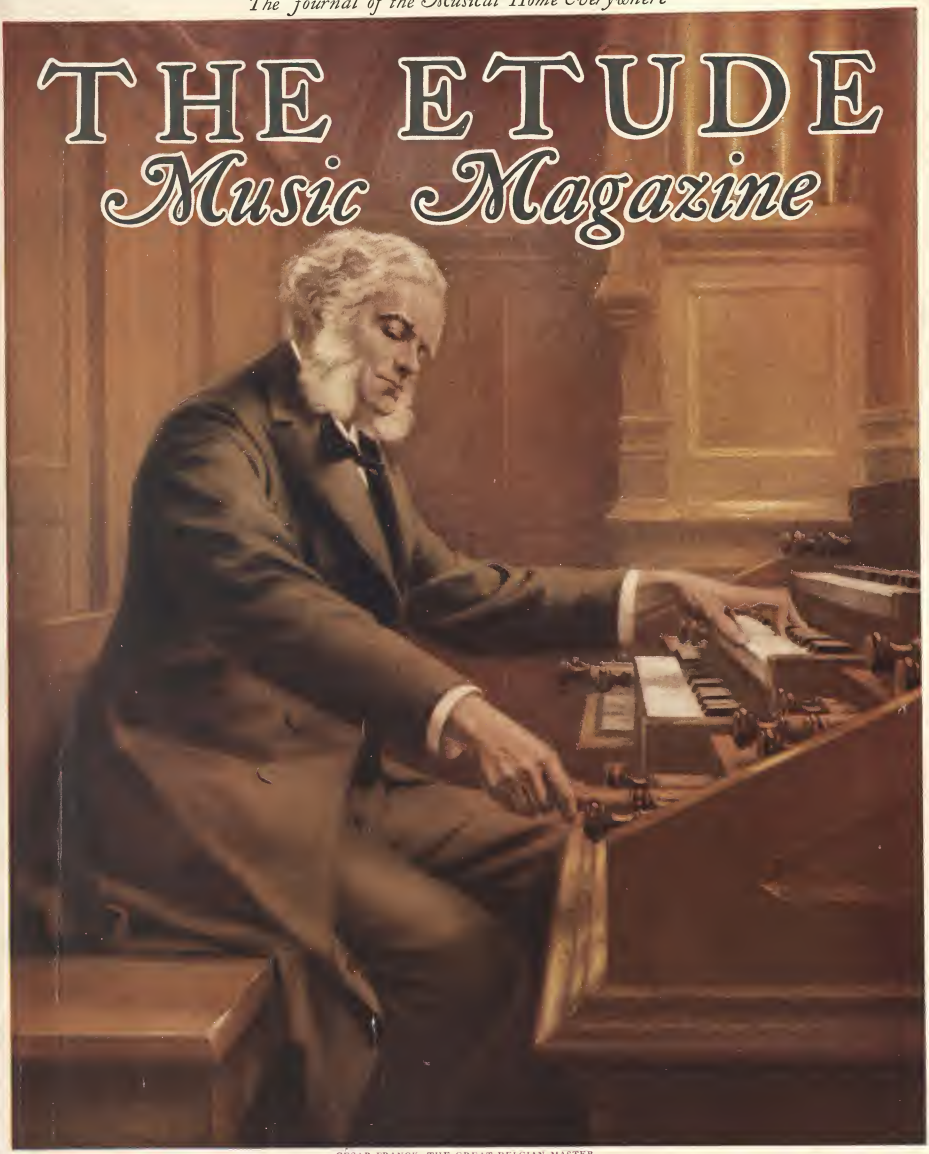
James Francis Cooke

The Journal of the Musical Home Everywhere

THE ETUDE
Music Magazine



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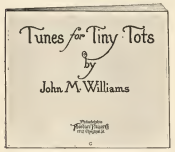

PRICE, 75 CENTS

IT IS nothing unusual these days to hear or read expressions by teachers or parents that they wish they had had the pleasure of receiving first musical instruction with such an attractive book as some of those now delighting little students. Teachers and parents with such charming elementary instruction material as given in the books here brought to attention, get children of the kindergarten and primary grade ages to as intense an interest in learning to play the piano as "we grown-ups" can recall having had back when we let our juvenile imaginations be thrilled by "Picture Books," "Fairy Tales" and "Mother Goose Rhymes."

Yes, the methods of today for giving little ones instruction in music put a new thrill in childhood days.

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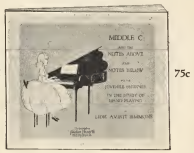
MIDDLE C

And the Notes Above and Notes Below

By LIDIE AVIRIT SIMMONS

THIS work is outstanding among those books providing a more simple and more gradual means of becoming acquainted with the notes upon the staff than provided in the usual large instruction book. A gradual procedure is highly essential with small children and this book is outstanding because it provides attractive first material for juveniles with very short little pieces that are enhanced by illustrations and text. With each lesson there is provided a blank staff for the pupil to write the new notes learned with that lesson. The book also provides for the gaining of a true sense of rhythm while learning notation.

PRICE  75c

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By MILDRED ADAIR

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AS THE author puts it, these little rhymes and tunes were written in answer to the question so often asked by teachers, "What shall I do with the children while they are trying to learn the notes on the staff?" The amazing success of this book indicates that many, many teachers find it a valuable accessory during the little pupils' first months of study. Both clefs are used from the start and the little rhymes with most of the pieces aid in developing rhythmic feeling.

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Twelve Piano Pieces for Beginners

By ALLENE K. BIXBY

THERE is a great appeal in these tuneful, characteristic little pieces which furnish little studies covering viral points in elementary technic such as *the tie, stretching intervals, passing the thumb under, wrist staccato, playing all five fingers in correct position and strengthening 4 & 5 fourth and fifth fingers.* There is a little illustration accompanying each little piece.

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Seven Little Characteristic Pieces for the Pianoforte

By MATHILDE BILBRO

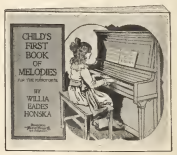
THESE little and extremely delightful first grade pieces, when introduced separately in sheet music form, excited such attention as to inspire the publication of this little book containing the entire group. In responding to these pieces, children are subconsciously reacting to that subtle "human appeal" which figures highly in many things which, through their entire lives, always will be a lure by which their interests will be gained. In these pieces, it is by means of quaint little illustrations, clever words and characteristic music that they find delight in following Priscilla through the week in her daily activities.

PRICE, 75 CENTS

CHILD'S FIRST BOOK OF MELODIES

By WILLIA EADES HONSKA

AS AN auxiliary to any system of elementary technical instruction used with little children, this book will be found very satisfying. Its little melodies with words assist, from the very beginning, in the gaining of a knowledge of notation. In a number of lessons there are harmonic backgrounds for the teacher to play with one hand to accompany the "dressed-up" tuneful exercises being played by the pupil. These melodies aid in awakening a musical feeling and establishing within the child's mind a subconscious appreciation of rhythm, harmony and form.



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By

Mary Bacon Mason

Price, $1.00

One of the most ingenious and attractive beginners' books that has come under our observation; and the idea of having the pupil correlate sister arts is of general aesthetic value. A series of choice pictures in photogravure is supplied with the book, to be cut out and pasted into designated music pieces in the book; the child's own sense of color is called forth by tinting the diagrams and cuts; every piece has interlined verses, amusing or gently instructive; the music is largely chosen from that wellspring of fine melodies—the universal heritage of folksong.

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Graded Sight-Reading Course Book I (Pages 1-13)	Graded Sight-Reading Course Book I (Pages 14-56)	Graded Sight-Reading Course Book II	Graded Sight-Reading Course Book III	Graded Sight-Reading Course Book IV
A set of 14 "Flash Cards" with examples taken from the "Very First Piano Book" used in this grade.	The Major Scales Book I	The Major Scales Book II (Pages 5-27)	The Major Scales Book II (Pages 28-43)	The Major Scales Book II (Pages 44-51)
	"Flash Cards" (Series I)	"Flash Cards" (Series II)	"Flash Cards" (Series III)	
	Supplementary Material designed especially to bridge the gap between the FIRST and SECOND GRADES.			

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THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

VOLUME XLVII, No. 9 SEPTEMBER, 1929

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FASCINATING PIECES FOR THE MUSICAL HOME

JASMINE AND NIGHTINGALES

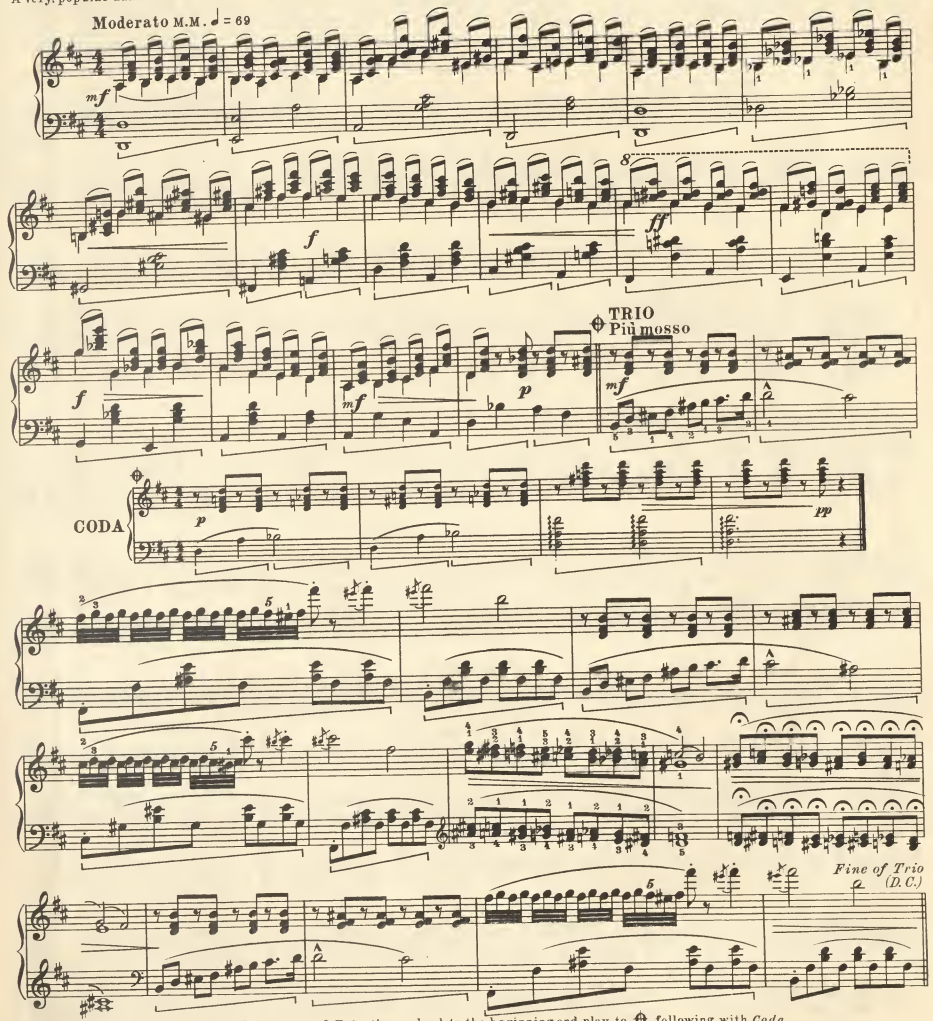
Italian Lakes V

GELSOMINI E L'USIGNUOLI

SERENADE

JAMES FRANCIS COOKE

A very popular number. Grade 4



* From here go back to *Trio* and play to *Fine* of *Trio*, then go back to the beginning and play to ⊕, following with *Coda*

Other Music Sections in this issue on pages 661, 669, 701

Fervidamente

ff

f *pp*

D. C. Trio ✻

MARCH OF THE CHORISTERS

FREDERICK KEATS

A capital "indoor" march. Grade 3

Moderato M.M. ♩ = 96 – 108

mf

mf

Fine

TRIO

mf non legato

f

D. C. Trio ✻ *(D. C.)*

✻From here go back to *Trio* and play to *Fine* of *Trio*, then go back to the beginning and play to *Fine*

FLOWER MELODY

MARI PALDI

A fine "cross-hand" study. Grade 3.

Andante M.M. ♩=72

p cresc. espress.

mf dim.

p cresc.

f dim.

p cresc.

mf dim.

p cresc.

mf dim.

Fine

Più mosso

mf cresc.

p dolce

cresc.

f dim.

rit.

D. C.

THE ENCHANTED LAKE

LE LAC ENCHANTÉ

DENIS DUPRÉ

A brilliant drawing-room waltz. Grade 4.

Tempo moderato M.M. ♩.=66

p leggiero

sf

p

sf

mf leggiero cres - cen - do f

p f Fine

p molto leggiero e grazioso f p

ritard

p cresc. delicatissimo D.C.*

TRIO Meno mosso

p molto espressivo simile

mf

p cresc. dim.

simile

p D.C.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor JAMES FRANCIS COOKE

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Assistant Editor EDWARD ELLSWORTH HIPSHER

Vol. XLVII. No. 9 PRINTED IN THE UNITED STATES OF AMERICA SEPTEMBER, 1929

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

FELIX MENDELSSOHN

THE OLDEST PIANO MANUFACTURERS are the Messrs. Broadwood, of London, the famous firm having been founded in 1742 by Burkat Shudi, whose daughter married John Broadwood in 1769. This firm, like our own famous Steinways, has been a leader in the promotion of great music so that its instruments have been used by many of the greatest pianists and composers, including Mendelssohn, Schumann and von Weber. It still has on view the instrument on which Chopin gave his last London recital in 1847, and also the one used by Elgar while composing "The Dream of Gerontius." The latter bears the composer's autograph.

ROSA PONSELLE made her European début at Covent Garden, London, on May 23rd, when she sang the title rôle in "Norma." It is reported that at the close of the famous *Casta Diva* there was an ovation never equalled in this historic house since the night of Melba's début. The press was unanimous in its approval, with such phrases as: "A glorious voice, and her use of it . . . is no less glorious," "Tremendous applause greeted at intervals what is undoubtedly one of the finest voices of the age," "Dramatically Ponselle's voice is veritably great," "A voice beautifully rich in quality, to the lyric range of which is added brilliant technique in the upper range." And Ponselle is an American girl, wholly American trained!

JOSE ITURBI, the eminent Spanish pianist, will make his first American appearance when he plays with the Philadelphia Orchestra on October tenth.

BACH'S "MASS IN B MINOR" had its first complete performance west of Chicago, when it was given on April 20th by the Los Angeles Choral Society. It is not greatly beyond a year since New York heard this masterpiece for the first time without cuts, by the New York Oratorio Society under the baton of Albert Stoessel.

THE GREAT SESQUICENTENNIAL ORGAN has been installed in the new Irvine Auditorium of the University of Pennsylvania, through the generosity of Cyrus H. K. Curtis. It is said to be as fine a most magnificent instrument in any college hall or public auditorium.

THE MINNEAPOLIS SYMPHONY ORCHESTRA claims the most extensive itinerary of all the larger organizations of its kind in America. On its tours of the last twenty-two years it has given concerts in three hundred and fifty-four cities.

MRS. E. J. OTTAWAY

AT THE BIENNIAL CONVENTION of the National Federation of Music Clubs, which met in Boston, from June 8th to 17th, the following officers were elected: President, Mrs. Elmer James Ottaway, of Port Huron, Michigan; First Vice-President, Mrs. J. J. Jardine, of Fargo, North Dakota; Second Vice-President, Mrs. Grace Widney Mabee, of Los Angeles, California; Recording Secretary, Mrs. Abbie Llewelyn Snoddy, of Mexico, Missouri; and Treasurer, Mrs. T. C. Donavan, of Pittsburgh, Pennsylvania.

THE PRELUDE FROM "VIRGINIA," an opera by Robert Braine, Jr., son of Mr. Robert Braine, who is so well known to ETUDE readers as editor of its Violin Department, was recently played over the radio by the National Symphony Orchestra under the leading hand of Walter Damrosch.

CONDENSED OPERA has been tried as an experiment at Ravinia Park near Chicago, where, because of the rather miscellaneous audience and the distance which many have to travel after the performance, it has been found advisable to eliminate thirty to fifty minutes from some of the longer works. The innovation has been received with favor.

PATRICK CONWAY, one of the most widely known of our American band leaders, died at Ithaca, New York, on June 6th. For many years the Conway Band was one of the favorite organizations of our country. Mr. Conway also held the rank of Captain in the aviation section of the Army; and he has held positions as instructor in band music at Cornell University and Ithaca Conservatory of Music. Captain Conway was one of the most beloved men in his profession. He had the warm admiration of all of his performers and colleagues.

JULIUS P. WITMARK, one of the best known figures in the music publishing industry of the United States, passed away suddenly on June 14th, in New York, at the age of fifty-eight. Born in New York of Jewish parents, at the age of twelve he began a stage career as a madrigal boy in Mike Leavitt's San Francisco Minstrels. Later, as "the boy tenor," he sang with the Thatcher, Primrose and West Minstrel Troupe, from which he graduated into musical comedy, making his first success in "A Trip to Chinatown." Seeing the possibilities in publishing popular songs, he, with his father and brothers, founded one of the most prosperous houses in this field. He retired from the stage in 1901. His wonderfully sunny temperament, in spite of physical affliction, won for him an immense circle of friends.

"LA CENA (THE LAST SUPPER)," an oratorio by G. Francesco Malipiero, had its first performance anywhere, when given on April 18th, in Kilbourn Hall, of Rochester, New York, by the Eastman School Chorus and Orchestra, with Dr. Howard Hanson conducting.

VERDI'S "AIDA" is to be given as the opening performance at the new opera house on Wacker Drive, Chicago, by the Chicago Civic Opera Company, on November 4th. This will be the third time that Verdi's master opera has been an important "first" in the history of this company, it having inaugurated its original Chicago Opera Company on November 3, 1910, and having served a similar purpose on November 13, 1922, when the name of the organization was changed to its present form.

OF THE $20,000,000 reported to be spent annually in music, exclusive of broadcasting, in the United States, six million goes to the thirteen major symphony orchestras, about four million to the two leading opera companies (the Metropolitan and the Chicago Civic), and the remainder to the smaller opera companies, summer concert orchestras, and individual artists.

THE SCHOLA CANTORUM and the Philharmonic-Symphony Society of New York will cooperate, during the coming season, in the presentation of works requiring choral and instrumental forces combined.

MAURAGE'S "LES NOCES D'OR" (The Golden Wedding), an opera in one act of three scenes, had its American premiere when presented, on April 24th, at the Tulane Theatre of New Orleans, by *Le Petit Opera Louisianais* (The Louisiana Little Opera), thus bringing New Orleans again back to mind in its former proud position as a "city of first performances."

A MEMORIAL TO CECIL SHARP, who restored the folk songs and dances to common usage in England, is to take the form of a building in the Regent's Park vicinity, to be the headquarters of the English Folk Dance Society. The corner-stone was laid on June 24th. There will be an open-air theater, and the plant will become a national center for the traditional arts and accomplishments.

ASHEVILLE'S WEEK OF OPERA will be given this year by the Cincinnati Grand Opera Company (more widely known as the "Zoo" Opera Company), from August 26th to 31st. "Tannhäuser," "Carmen," "Dinorah," "L'Amore dei Tre Re," "Rigoletto," "Madama Butterfly," "Boh-mian Girl" and "Aida" will be given, with Isaac Van Grove conducting, and with Josephine Lucchese, Vera Curtis, Myrna Sharlow, Ralph Errolle, Forrest Lamont and Fred Patton in the leading rôles.

MUSIC AS INDISPENSABLE TO NATIONAL LIFE is such a recognized element of the Fascisti program in Italy that recently five thousand instrumentalists were mustered for the anniversary celebration in the National Stadium of Rome, with Mascagni leading.

THE NATIONAL OPERATIC AND DRAMATIC ASSOCIATION is a British organization formed "to improve the artistic standard of performance, to develop originality and initiative, and to lead societies to take a wider vision in the choice of operas as well as raising the level of works selected." England is now much better supplied than is America with amateur opera societies, and among these there is conducted a national competition for the superiority of performance. America, take notice!

THE HORATIO PARKER FELLOWSHIP in musical composition, three years of study in the American Academy of Rome, has been awarded to Normand Lockwood of Ann Arbor, Michigan.

RIMSKY-KORSAKOV'S "TSAR SALTAN," a musical fable, has had its first Italian performance at La Scala of Milan, with Ettore Panizza conducting. It is in seven scenes and had a considerable success.

MR. CHARLES STRONG, at one time a well-known English tenor, was one of the selected choir for Queen Victoria's Jubilee. He later sang in the choir at the coronation of both King Edward VII and King George V, for both of which events he has the medals. At seventy-four years of age he is still in excellent health and able to sing a song.

THE BRITISH NATIONAL OPERA COMPANY showed a loss for the past year, of only about eight hundred and fifty dollars, as compared with a deficit of about twenty-five thousand dollars in the previous season. It tours Great Britain with a repertoire in English, of "The Masteringers," "Parsifal," "Aida," "Falstaff," "Othello," "Il Trovatore," "Carmen," "Samson and Delila," "The Barber of Seville," "La Boheme," "Madame Butterfly," "Cavalleria Rusticana" and "I Pagliacci."

"THE ENGLISH SINGERS" who have given more than three hundred concerts in America since 1925, will return again in October, to remain till they sail early in January for an Oriental tour. A remarkable example of what may be accomplished by a group with moderate talents, if they but devote these to a superlatively finished performance of works within their ability!

FRANCESCO BERGER

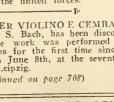
FRANCESCO BERGER, probably the oldest musician actively engaged in his profession, on June 10th celebrated his ninety-fifth birthday. Born in London, of an Italian father (a naturalized British subject) and a German mother, he was educated in music by resident masters and later in the Trieste Opera, after which he studied with Hauptmann and Moscheles at Leipzig. Among his friends have been scores of those eminent in music; Charles Dickens was one of his intimates; and among his pupils have been Marie Corelli and Sir Hubert Parry. He has published hundreds of compositions; is one of the most prolific of scholarly writers for musical journals, including THE ETUDE; has taught for forty years at the Guildhall School of Music; was for twenty-seven years Honorary Secretary of the Royal Philharmonic Society; and but recently gave up his post as senior professor at the Royal Academy of Music.

CHILDREN'S CHOIRS are a new musical activity attracting attention of educators. Durham, North Carolina, now has a well-known group connected with its public school work and under the direction of W. P. Twaddell; and another of note is now in its thirtieth year, at Flemington, New Jersey, sponsored by the united churches.

"A LIGHT FROM ST. AGNES," an American opera by W. Franke Harling, had a successful French premiere in Paris on the twentieth of June. It is announced in the repertoire of the Philadelphia Grand Opera Company for the coming season.

ARTURO TOSCANINI has returned to Italy from his triumphs as conductor of the La Scala Opera Company on tour in Austria and Germany. On his arrival at Milan he was met by the leaders of the Fascisti and the Governor of Milan who presented him a personal telegram of congratulations and thanks from Mussolini. He was then taken triumphantly, in the private coach of the city, to his home, where he received from the public officials a jeweled baton.

WAGNER LETTERS, SCORES and documents, in large quantities and of inestimable value, have been discovered in a London safety deposit vault. They are supposed to have been collected by a Mrs. Burrell, who was an enthusiastic collector of Wagneriana during the later years of the master's life.



HERBERT J. STEWART

DR. HUMPHREY J. STEWART'S seventy-third birthday was celebrated at the Spreckels organ pavilion of Balboa Park, San Diego, California, on May twenty-second. In recognition of his long service as official organist, a program of his compositions was rendered, after a congratulatory address by Mayor Clark. The Little Symphony Orchestra and the San Diego Choral Society, both under the direction of Gino Marcelli, gave selections from Dr. Stewart's grand opera, "Montezuma," from his oratorio, "The Hound of Heaven;" and, following a group of his "Yosemite" songs interpreted by Irene Frazee, his cantata, "The Flag of the Free," for quartet, chorus and orchestra, was presented by the united forces.

A "SONATA PER VIOLINO E CEMBALO," autographed by J. S. Bach, has been discovered at Eisenach. The work was performed from manuscript, perhaps for the first time since the master's death, on June 8th, at the seventeenth Bach Festival at Leipzig.

(Continued on page 708)

The Road to Mastery

OF all the quacks who are ready to sell through-tickets on the road to mastery, none is so misleading as he who advertises that the glorious goal can be reached without work—hard, earnest, solid work. There are no Pullman cars to musical triumph. He who gets there walks every step of the way. The honest teacher's main job is to see that the student is piloted to success in the shortest possible time, with the fewest missteps. This does not mean that the road should be dull, uninteresting or disagreeable. On the contrary, each day should be a delight, a new thrill, a page from the book of adventure into the loveliest country in the world.

Your Editor has been concerned in the preparation of a very large amount of juvenile educational material which has had very wide adoption. In participating in the recent works, "Music Play for Every Day" and its sequel, "Happy Days at Music Play," the first aim was to provide material for young folks that would be irresistibly charming, that would in itself advertise the enchanting beauty of the art, so that children would find in it the incomparable fascination which was often denied their ancestors who were started in music study as though they were entering a kind of penal servitude at the treadmill of the keyboard.

The whole new school of juvenile musical pedagogy is dedicated to the fine purpose of making music study delectable instead of detestable. Many splendid pioneers are working intensively for this end.

There is one hazard, however, which we cannot refrain from mentioning. We do not refer to the unmentionable charlatans who advertise that marvels may be accomplished over night, with little expense or effort. Mushrooms may be produced in that manner but never oaks, to say nothing of roses and apples. The lasting things take time for their development. They also take work. There is no substitute for work. We particularly desire to point out to ETUDE readers that, in all history, most of the worthwhile plans for piano study have included ample provision for thorough and liberal drill in scales, arpeggios, exercises and studies.

In recent years we have the instances of a few great virtuosos who truthfully state that they have never had real teachers, never have studied regularly, and never have used scales or exercises. One of the outstanding instances of this is Leopold Godowsky. Your Editor has had the privilege of knowing Mr. Godowsky very well indeed and has often discussed these matters with him.

Godowsky has a technic which is uncanny and is the envy of all pianists. Many other players of the instrument have referred to him as the outstanding pianist of the era. He has real charm, great personal force, a mind of scintillating brilliance, and a broad human outlook upon life. It is wholly stupid to compare Mr. Godowsky, at any stage of his artistic career, with the average pupil. If the truth were known one would doubtless find that in obtaining his results as a child he actually practiced inordinately at pieces, assimilating with lightninglike rapidity, and actually doing an amount of work, to achieve his ends, that would stagger the ordinary student. Who can say that with careful drill Mr. Godowsky might not have been spared a great deal of needless effort? Nothing is so terrible in music as a kind of military monotony in practice. Careful drill mixed judiciously with delightful music is, however, a very different matter.

THE ETUDE has always been very frank and truthful in reporting the opinions of great pianists, in the various conferences presented. These have covered most of the great artists of our epoch. Where certain performers have advocated abandoning exercises and studies for pieces or extracts from pieces, we have always noted that they were of the type of musical genius inclined to consider only types similar to themselves, which are after all in no way representative of the average student. They are no more to be compared with the pupils who need regular drill than is the humming bird to be compared with the eagle.

LAUSANNE, SWITZERLAND, WHERE THE MOMENTOUS ANGLO-AMERICAN MUSIC CONFERENCE WAS HELD IN AUGUST. (SEE PAGE 654.)

All our experience in practical teaching and our contacts with musical educators and institutions here and abroad makes us strong in the opinion that a certain amount of real work, such as scales, arpeggios, exercises and studies, is not merely indispensable to worthwhile educational results of a sound character, but that in the end it is an enormous saving of time for both pupil and teacher, as well as of expenses to the parent.

The suspicion that the right kind of drill destroys artistic feeling is belied by Liszt, Rubinstein, Paderewski, Gabrilowitsch, Hambourg, Carreño, Bloomfield-Zeisler, Lhevinne, and scores of others who have literally been "drilled to death" by great master teachers from Czerny and Leschetizky to the present.

The average teacher will not encounter a genius of the type of Godowsky in a lifetime. In the meanwhile judicious drill is indispensable.

If we fall into the egregious error of taking the structural vertebrae out of our musical educational methods, by removing real work, American progress in the tone art will die of potential collapse.

Work is the master key of the masters.

A LASTING INVESTMENT

A PIANO costs just about as much as an automobile. Having made that vague and somewhat stupid statement we shall make clear some points of difference which are of economic concern to the general public. There are pianos which can be bought for very small sums, comparatively speaking. They compare with certain invalided motors sold on the market under the euphemistic title of "used cars." Other pianos, with decorated cases bearing the signatures of great artists, like that made by Sir Alma Tadema, may bring as high as $20,000. However, the average good piano costs about as much as the average good automobile in the respective classes. The "fixins," that is, the case or the body, are extra.

Both the piano and the automobile represent important investments in these days of cyclopean progress. Automobiling is one of the favorite sports of your editor, and he has driven cars a distance equivalent to six times around the earth. A fine car, an excellent road in our endlessly wonderful country and a party of appreciative companions—these give a thrilling opportunity for enjoyment.

Recently, while whizzing through our lovely southland, it came to us to compare the investment values in automobiles and in pianos. A fine piano we know, bought in 1904 and used in a home of a very musical family, is to-day quite as stately in appearance and as beautiful in tone as when it was purchased. A generation of different players has enjoyed it hugely. In the same period this same family has owned no less than twelve automobiles, ten of which have disappeared entirely In the piano market there are no "yearly models." Of course, one does not go cavorting around the land at forty or fifty miles an hour on a piano, but nevertheless the average piano of fine make is made to stand a terrific amount of "punishment."

All a fine piano needs is careful attention four times a year by a really good tuner. This incurs an annual operating cost of probably $25 at the most. No gas, no oil, no battery trouble, no tires, no repairs. The operation and deterioration of a series of cars during the life of the piano we mention would have cost a small fortune—certainly not less than $25,000.

A fine piano is one of the most "worth-while" investments in our interesting modern life. As the center of the home of culture, it brings mental stimulus, imagination, inspiration, entertainment, solace, poetry, color, love of home, and a hundred and one priceless advantages without which our much mechanicalized and "forced-draft" existence might lead to a mere whirligig of restless activity with no ultimate elevation of the soul.

THE STUDIO CLOCK

EVERY music studio should possess a good clock. The cant of certain moon-eyed musical hypocrites who excuse their own shiftlessness by a rebellion against the systematic operation of their educational work deserves no comment now save that in comic papers. When your editor was a young music student he had a teacher who frequently kept him waiting in the anteroom for long periods while the pupil preceding him received instruction. His excuse always was that music was an art, and that therefore he could not work upon a regular schedule.

It did not take long to discover, however, that the teacher preferred not to be held down by anything like a schedule. If he arose late in the morning the whole day was askew. If he had an attractive young lady pupil he prolonged the lesson with descriptions of his own extraordinary importance—and the next pupil paid the bill.

The only sensible teaching plan makes the observance of the clock necessary. The most skillful teachers we have known have been those who take the given lesson period and so apportion the time that the pupil has had a well-rounded lesson when the hands on the clock point to the end of the period. This is not always an easy matter, but in the long run it is by far the best for all concerned.

A PASSING CLOUD IN THE SKY

DR. WALTER RABL, the extremely able director of the German Opera Company which toured America during the past season, had his own opinions about the ultra-modern music of Austria and Germany. Dr. Rabl has made a splendid reputation abroad, as a Wagnerian Conductor—especially during six years in Madrid and many years in Vienna and Magdeburg.

"It is only a passing cloud in the sky," he remarked to us. "This modern music will be gone before we know it. I do not refer to the wild music of the tempestuous composers of Russia, Moussorgsky, Scriabin and Stravinsky, who, speaking in a natural idiom, seem to have something to say which is enormously interesting to musicians and to the world alike. However, when people of totally different race and culture, as, for instance, the Teutonic composers, attempt to do this stuff, the result is like grafting antlers on the eagle. It produces something very disturbing but wholly unconvincing. Most of the serious musicians are annoyed by it rather than moved. Being abnormal, it is not destined for permanent existence.

Dr. Rabl's opinions are identical with the stand we have taken. We have evidence that the curious demand which existed a few years ago for any kind of a queer mess of discords, dished up by a composer with his tongue in his cheek, is gradually diminishing, as it should.

MUSIC IN 18??

IF you were born in 18?? instead of 1920 your musical past has of course been totally different from that of the child of today.

In 18?? there was really comparatively little music in the world—that is, available music. If you were born in the country your musical horizon thirty or forty years ago was defined by the one-manual, hand-pumped pipe organ that might be heard in church on Sundays, the village choir and possibly the village band, Uncle Hal's fifteen dollar "strad," the Estey Parlor Organ, brother Charlie's accordion behind the barn (or was it a mouth organ or a jew's-harp) and, let us hope, your mother's sweet voice singing *Bonnie Sweet Bessie* or *Just a Song at Twilight*.

The radio was an unthinkable dream, and at that time the phonograph was to most a mechanical tom cat with the asthma. Anyhow nobody ever thought of owning a phonograph: it was something to marvel at at the country fair, not to enjoy as a musical instrument. Who would ever have imagined that one day the phonograph in miraculous perfection might become a household necessity?

We were born in the city and had a piano, heard concerts, went to the theater and to the opera. My, what advantages! When we started to study the piano the teacher, a sad-visaged widow embittered with life, who worshipped scales as the Mohammedan worships the East, started with scales at the keyboard and taught us nothing but scales for nearly six months before ever opening a book or giving us any idea of musical notation. She did her best to frustrate our musical progress by concealing any possible charm or loveliness that music might have. The result was that we thought of music as a kind of bone-yard filled with ebony and ivory bones which had to be rattled in various rhythms for the torture of youth. She was the inspiration of a determination in later years to create an irresistibly delightful first instruction book for little children.

The child born in 1920 has an entirely different aspect of music largely because there are a thousand opportunities for hearing lovely music to-day where there was one in 18??. The sound reproducing instruments, the radio, the public schools and the movie theaters are largely responsible for this change. When the child starts music study with such work as "Music Play for Every day" each hour becomes joy. More than this, the modern educational methods make his whole training from the stand-point of musicianship vastly more thorough and far more rapid. Surely the little folks of to-day are wonderfully blessed with musical opportunities and musical delights.

Brussels, the Musical Gem of Europe

Eighth in the Series of Musical Travelogues, Intimate Visits to Historic Musical Shrines

By JAMES FRANCIS COOKE

PART I

These Travelogues, in the issues as announced, have covered the following musical centers. Some have been lengthy, running through two issues, but each part has been independent of the other: "Naples is a Song" (May and June, 1928); "The Grandeur That Was Rome" (July and August, 1928); "Music in the City of Flowers" (September and October, 1928); "Milan, the Shrine of Opera" (November and December, 1928); "Venice, the City of Dreams" (January and February, 1929); "Music on the Moon-Kissed Riviera" (March and April, 1929); "Paris, the Inimitable" (May and June, 1929). In November there will appear "A Visit to the Daughters of Robert and Clara Schumann;" and in the following December and January will be published "Music and the Mad King." This very much demanded series will be continued indefinitely.

IT TOOK the greatest war in the history of man to bring the world at large to realize that, nestled away in Belgium, was an arsenal of national dynamite so powerful and so well controlled that it actually tripped up the most prodigious military machine ever conceived by man. However much Belgium may have lost in the Great War, however terrible its sacrifices, nothing else could have occurred that would bring so vividly to the attention of the world those amazing qualities of courage, leadership and intensity of purpose that were revealed at Mons, Louvain and Ypres.

The giant hero King and his gracious Queen naturally became world figures over night. Gradually it leaked out that, in the royal palaces, both cultivated music with real devotion to the art and that the queen is practically a violin virtuosa. Then Mr. and Mrs. Public discovered that Belgium is a nation of music and possibly reflected that music may have contributed something to those spiritual forces which gave the land its dynamic power. Certainly fiddling Belgium was the opposite of a land of weaklings. When you travel through the country by motor, for long distances, you are impressed first of all by the look of great and concentrated strength in the faces of the common people. Surely this is a tiny land of great moment in history. And, with this, little Belgium supports some of the finest musical conservatories in the world.

A Land of Industry

BELGIUM is less than one-fourth the size of New York State. Its population is 7,874,601. Naturally this relationship results in one thing—Belgium is a huge factory. Indeed one is surprised that there is room for so many farms and that there is a real pastoral population. Its mineral riches of coal, iron, lead, copper, zinc, calamine, manganese and other important products, combined with the high intelligence and industry of the people, have made this country one of the foremost manufacturing centers of the world. In Africa, Belgium possesses the Kongo Free State with an area of 900,000 square miles and untold wealth. African Belgium is about eighty times the size of the mother country.

Modern Belgium dates from about 1830, when the country revolted against the Dutch. Previous to that time the land had been dominated in turn by the Romans, the Franks, the Spaniards, the Austrians, the French and the Dutch. The languages of Belgium are Flemish and French. Many of the citizens of Brussels speak German; English is heard here and there, but not to the same extent as that encountered in Paris.

THE TRIUMPHAL ARCH AT THE BRUSSELS EXPOSITION

Living in the Past

BRUSSELS has been called "the little Paris." There are some points of resemblance but far fewer than the visitor has imagined. We pass along the beautiful shaded boulevards to the more congested sections where the life in the streets is very obviously French and in no way Dutch or German. Many of the shops have a Parisian atmosphere. On the whole, however, the likeness ceases there. Paris is flat save for Montmartre; and Brussels, except for the lower town, is on high hills. Its grand place or town square is rich in its medieval memories. Best of all they are not yet relegated to brick and stone alone. There is a picturesqueness about the life and the ceremonies that is reminiscent of a far more colorful past. The commingling of today and yesterday is an extraordinary experience for the visitor. We visited, for instance, the preliminaries of a civil wedding (which may precede that of the church). This was pronounced at the City Hall, in a marvelous Gothic room which made us pinch our American made garments to ascertain whether we were really living in the twentieth century. M. Adolphe Max, the hero mayor of Brussels during the Great War, officiated. He was dressed in most impressive robes of his office and attended by assistants garbed in ancient costumes of singular effectiveness. The ceremony was beautiful and dignified and wholly unlike the civil marriages in America, which only too often have all the pomp and ceremony of an arrest for speeding.

There is so much that is picturesque about this city square alone that for the nonce we wish that we were Burton Holmes or Newman and might dwell upon the beauties of this museum of other days with the gorgeously carved house fronts and its wonderful ensemble of structures rich in romance. (Look! just across the street is the house in which Victor Hugo wrote *Les Miserables.*) Here in Brussels are splendid art galleries, including the queer collection of pictures by one artist named Wiertz, in a museum endowed by the painter. The subjects are often startlingly original, executed with fine craftsmanship, and sink into the memory with unusual vividness. Wiertz, however, was a most eccentric fellow; and many of his morbid pictures would make fine mural decorations in a morgue.

A Noble Lineage

THE ROOTS of modern musical Belgium reach at least down to the fourteenth century when this country was under the dominion of those momentous patrons of the arts, the four great Dukes of Burgundy, Philip, the Bold (died 1404), John, the Fearless (died 1419), Philip, the Good (died 1467), and Charles,

the Bold (died 1477). Painting and music owe an enormous debt to these splendid men who fostered these arts with signal enthusiasm. Although their territory reached from the North Sea to the Mediterranean, it was in the Netherlands, and particularly in that part now constituting Belgium, that much of the important work was done. Gilles Binchois (died 1460), born near Hainaut, Guillaume Dufay (died 1474), born near Hainaut, Jean de Okeghem (died 1495), born near Termonde, Josquin des Prés (died 1521), born at Condé, Adrian Willaert (died 1562), born at Burges or Roulers, Orlandus Lassus (died 1594), born at Mons, are obviously Flemish composers born in Belgium territory. Remove these names from musical history and we take away some of the great foundation piers of the art.

The Land of the Violin

IN MORE RECENT YEARS Belgium has become known as the land of the violin. Not that its musical development is in any way restricted to this instrument; but so many great masters of the instrument have been produced in Belgium, and so much important educational work has been done right down to the present time, with the internationally eminent achievements of the great Crickboom, that musicians throughout the world look for superior excellence in the development of the art of violin playing in Belgium.

It will be a highly profitable experience for any music lover to consider for just a moment a few of the great violinists and violin teachers who have come from Belgium.

Charles Auguste de Bériot was born at Louvain in 1802 and died in the same city in 1870. He was the son of aristocratic parents. His talent became manifest at a very early age, and he made his juvenile début at the age of nine, playing a concerto of Viotti. At nineteen he went to Paris and immediately became a favorite in the French Court. In 1836 he married the famous prima donna, Madame Garcia-Malibran. From 1843 to 1852 he was the professor of violin playing at the Brussels Conservatory. Blindness and paralysis forced his retirement. His educational works are still highly valued. Among his celebrated pupils was Henri Vieuxtemps.

Henri Vieuxtemps was born at Vervicrs, Belgium, in 1820 and died in Algiers, Africa, in 1881. His father was an instrument maker and piano tuner. When he was nine years old he was placed with de Bériot at Brussels. For a time he studied in Vienna. He then commenced a long series of tours, always endeavoring to improve himself through the best available instruction in the countries he visited. Thus he studied composition with Reicha, while at Paris. He visited America three times, touring with great success. From 1871 to 1873 he was Professor of Violin Playing at the Brussels Conservatory. Like de Bériot, he was also afflicted with paralysis and was forced to retire.

Hubert Léonard, who was born near Liége in 1819 and died at Paris in 1890, was the successor of de Bériot as leading professor of violin playing at the Brussels Conservatory (1847-1867). This distinguished master, who also spent much time teaching in Paris, gained the admiration of the musical world for the serious, earnest character of his pedagogical work. His influence upon his pupils was immense. He wrote many valuable educational works. Among his famous pupils was the French violinist, Henri Marteau, and the distinguished Belgian violinist, Martin Pierre, as well as Joseph Marsick (born at Liége in 1848) who succeeded Massart as Professor of Violin Playing at the Paris Conservatoire in 1892.

Lambert-Joseph Massart, who was born at Liége in 1811 and died at Paris in 1892, was famed for his eminent pupils during the time that he was professor of violin playing at the Paris Conservatory (1843-1890). These included Henri Wieniawski (born in Lublin, Poland, 1835, died in 1880), M. P. J. Marsick and Pablo Martin Meliton Sarasate y Navascues, known as Pablo de Sarasate (born at Pamplona, Spain, in 1844 and died at Biarritz in 1908) one of the most brilliant figures in the violin world. Although he also studied with Alard he came under the influence of Massart.

Ovide Musin (born near Liége in 1854) was a pupil of Léonard at the Liége Conservatory and followed him to Paris where he won the gold medal for solo and for quartet playing. He toured Europe with great success and in 1883 he came to America. Since that time most of his work has been in this country, save for the period when he returned to Liége as the successor of César Thomson as violin professor at the conservatory. Because of the vast number of his concerts in America, the influence of Musin upon the violin playing of our country has been very important.

César Thomson (born at Liége in 1857) was a student of Vieuxtemps, Leonard, Wieniawski and Massart. Thomson's experience was especially broad and valuable, covering many important posts in Europe, as well as tours. In 1894-95 he toured the United States. In 1898 he succeeded Ysaÿe as Professor of Violin Playing at the Brussels Conservatory. When the great war began he moved to Paris and became Professor of violin playing at the Paris Conservatory. Later he came to the United States and conducted master classes at the Ithaca Conservatory of Ithaca, New York.

Eugène Ysaÿe was born at Liége in 1858. He was a pupil of Wieniawski at the Brussels Conservatory, but later went to Paris to study with L. Massart. This heroic master is so well known as a performer and as a conductor in America that comment is unnecessary. In 1918 he was engaged as conductor of the Cincinnati Symphony Orchestra and served for four years with brilliant success.

Mathieu Crickboom (born at Hodimont [Liége] in 1871) is now the reigning sensation in the violin pedagogical world of Europe. Crickboom was a pupil of Ysaÿe. From 1888 to 1894 he was a member of the Ysaÿe Quartet, and for the next two years he was leader of a quartet at the Société Nationale of Paris. In 1919 he was appointed Professor of violin playing at the Brussels Conservatory. Not content with the prodigious labors of his predecessors, he started to create a method and graded course for violin playing which must be regarded now as the very last word in the art of violin teaching. Its wide adoption and success throughout the world is the best evidence of its extraordinary merit.

(To be continued in October)

Report Cards for Piano Pupils

By MRS. W. HENRY HERNDON

THE monthly report card from school is eagerly looked for, both by pupil and parent. So why not try giving the piano pupil one?

Let the pupil know at every lesson just what he has made on his scales, exercises, pieces, fingering and counting. If he sees he is making a poor grade he will try to improve his next lesson not so much with the *lesson* in his mind as the *grade*.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE ETUDE, Dept. of Reproduced Music."

THAT INTIMATE spell of a wholly satisfying musical beauty which the piano can give in a small hall or a private salon is beginning to manifest itself upon records, now that the recording director has found the art of epitomizing in the wax this instrument's all-too-ephemeral tone. Too, since reproduction has grown more opulent, the result is a realistic charm which threatens to outdo the reproducing piano. Music-lovers and students of this instrument will welcome such piano discs since they present a veritable harvest of fine material. In the Victor export list we discover Benno Moiseivitch, that graceful lyricist of the keyboard, in fine performance of Chopin's *Scherzo*, opus 31, on disc No. 6920, and the lovely *Impromptu in A Flat*, opus 29, coupled with the brilliant and showy *Polonaise in B Flat*, opus 70, No. 3, on disc No. 6921. Arthur Rubinstein, the Polish pianist, whose unusual talent has always found satisfactory expression in his own countrymen's music, plays Chopin's *Barcarolle in F Sharp*, opus 60, on Victor disc No. 7011, and also his *Valse in A Flat*, opus 30, No. 1, coupled with Schubert's *Impromptu in A Flat*, opus 90, on Victor disc No. 7012. We discover, also, Claudio Arrau, the youthful Brazilian pianist, who is ever a pleasure to hear, in perfect performances of Chopin's *Valse in F Major*, opus 34, No. 3, coupled with the Liszt arrangement of Schubert's *Hark, Hark the Lark*, on disc No. 4101. And then, from disc No. 9340, we heard him play Busoni's effective *Chamber Fantasy* from "Carmen," and again, from disc No. 4102, Liszt's *Valse Melancolique*.

From Columbia record No. 50149D, we heard Myra Hess, that graciously resilient "queen of the piano," in Griffes' lovely *White Peacock* and also in a piano arrangement of Manuel de Falla's brilliant *Dance Ritual of Fire*. Muriel Kerr, a young pianist, one of the winning contestants in the Schubert Memorial Contest, contributed appreciable performances of two Etudes by that much neglected Russian composer, Scriabin, on Victor disc No. 4113; and Isabelle Yalkovsky, another winner in the same contest, likewise played Godowsky's *Old Vienna* and Debussy's *Prelude in A minor* on disc No. 4115.

Another recorded interpretation of the Schumann *Piano Concerto* has been issued, this time by Columbia in their set No. 114. Fanny Davies who enjoys the distinction of having been a favorite pupil of Clara Schumann's plays this work in the new recording. Her performance displays a deep understanding and appreciation of Schumann's score. It is undeniably a remarkable one, doubly so, in fact, because this artist although now in her sixty-ninth year, still retains a youthful vivacity manifesting itself in a nervous energy that does not, however, seem amiss in this composition. The recording is happily realistic.

The Symphonic Freshet

THE ORCHESTRAL deluge which the moving actuality of electrical recording has fostered continues its overflow. Being unable to possess more than a small share of this great mass one is apt to find considerable difficulty in selection. It is our dearest wish that the compilation of our reviews will help our readers in choosing from the large lists. That Anton Bruckner (1824-1896) who created nine symphonies of great length has been practically neglected on records is a fact not difficult to comprehend; for, although a master architect and a clear melodist, his musical augmentation is too often lacking in poetic ideas. The best of Bruckner is more often found in his slow movements, where his harmonic changes have a retrospective beauty. Undoubtedly the most popular and for that reason one of the most enjoyable of his symphonics has been recorded recently by Polydor, in an exceptionally fine manner. This is the "Seventh Symphony." Jascha Horenstein, a compatriot of the composer, conducts the Berlin Philharmonic Orchestra through an impressive reading of this work, which in the recording takes seven well-filled discs.

La Péri, a poem of the dance by Paul Dukas, the French composer, has been recorded by Columbia. Here is an exotic musical treat which, if one can conjure up the activity of the tale in an imaginative picture, becomes doubly fascinating in its unfoldment. The story is too involved to set forth here but is excellently told in the annotations included with the set. *La Péri* is an eastern fantasy which is richly scored. Gaubert and the Paris Conservatory Orchestra, whom Columbia have introduced to us before, perform this work in an admirable way. Set No. 113.

Two discs which should not be missed by the discriminating record buyer are Columbia's, Nos. 67578 and 5791, containing De Falla's *Three Dances* from "The Three Cornered Hat" as interpreted by that genius of Spanish conductors, Enrique Arbos and the Madrid Symphony. These three dances although founded upon a definite program need no delineation of their drama to hold a listener completely enthralled.

Fair Helen

EXCERPTS from two different operas founded upon the "Immortal Helen" of Greece, who caused the great Trojan war, have been issued by Odeon. From Richard Strauss' latest opera, "The Egyptian Helen," there is *Helen's Awakening* and the *Funeral March*, on disc No. 5168. Fritz Busch who first conducted the opera in Germany is at the helm of the recording orchestra. This is effectual music, but hardly Strauss at his best. From Erich Korngold's "The Wonder of Helen" comes a Prelude of emotional intensity conducted by that able and adroit Dr. Weissmann. The skillful complexities of Korngold's orchestration have a distinct fascination that, although not always equalled by his musical thought, are nevertheless not lost in the recording. Odeon No. 5167.

The National Gramophonic Society of London who issues discs to supplement rather than compete with the various manufacturers have brought forth two newly recorded works. The first, Mozart's *Piano and Wind Quintet in E flat*, is a work of rare delight, a composition which exemplifies the genius of its unique combination of instruments—piano, oboe, clarinet, horn and bassoon. Incidentally it is performed by a stellar group of British musicians, including Kathleen Long, Leon Goossens and Aubrey Brain. Discs Nos. 121, 22 and 23. Their other recording, an early quartet of Schubert's written when

(Continued on page 683)

WALTER GIESEKING

Practical Considerations in Pianoforte Interpretation

An Interview Secured Exclusively for THE ETUDE MUSIC MAGAZINE *by Florence Leonard with the Internationally Famous Virtuoso Pianist*

WALTER GIESEKING

(BIOGRAPHICAL: Walter Gieseking was born November 5, 1895, in Lyons, France, of German parents. His childhood was spent on the French and Italian Riviera where his father's profession required that his residence should be. The latter is a doctor of medicine and an entomologist. Both parents were musical. Though Mr. Gieseking began to play the piano at the age of four and a half years, it was not until 1911, when his family moved to Hanover, Germany, that he began his serious music study under Karl Leimer who has been his only teacher. He was already famous throughout Europe before he made his memorable American debut in 1926; and each year has but added new laurels to his achievements.)

IN LOOKING back over the path by which I arrived at my art I see no conspicuous landmarks, no outstanding events in the progress of my studies or musical associations. I had played piano from early childhood and, from what I am told, I must have played remarkably well for my years. Yet my parents did not yield to the temptation to feature me as a *wunderkind*. I was not permitted to play in public, only for our friends. I do not recall that I had to make much change in my way of playing when I began my first serious piano study, in my sixteenth year, under Mr. Karl Leimer, whose guidance, both technical and musical, laid the foundation upon which I have built my artistic career.

One of the first things I learned from Mr. Leimer was to practice with my head as well as with my fingers, to concentrate intently on every note of the scale or arpeggio, to play with the utmost accuracy. It is only through constant attention to the individual note that fingers accustom themselves to play evenly and acquire the ability to effect exactly each nuance desired for giving appropriate expression to a musical phrase. When one practices like this, three to four hours a day is the limit of mental endurance—and anything beyond the point of mental endurance is time and effort wasted. It should be spent more profitably in health-building out-door exercise and acquainting oneself with the other arts—literature, painting, sculpture.

The mind is the most important factor in piano practice.

Perhaps this thought is best illustrated in my own case by the fact that only the musical value of a passage commands my interest. Once that is aroused I find myself concentrating so intently upon each technical item that I seem to master it without difficulty. I could, for example, play the elaborate arrangements of the Strauss waltzes, but I cannot practice them. I would prefer to play the simple original versions of these waltzes rather than their elaborations which to me are meaningless.

The Ten-Times-Over Practice

ON THE OTHER hand, take a composition like Ravel's *Toccata*. When I have played it through about ten times the difficult passages are mastered and I know it. Its musical content has held my interest, and I solve its problems quickly. So with all difficult passages in similarly interesting compositions.

During this tour, and, in fact, for many years, I have found little time for practice. While one is concertizing it is more important to get sufficient sleep in order to keep in good form than to spend hours at the piano. I study only new pieces, and occasionally I go through a composition that I feel needs a little polishing here or there. For years I have not indulged in technical exercises. Beginners and students should not take this confession for advice. Let them remember that there are many artists whose muscles get stiff without constant exercise. For technical work I can recommend nothing better than the C major scale. It is the most difficult one to play evenly.

Evenness of tone in scale playing should be the student's first ambition. He should say, "I *will* make these tones flow evenly" —and listen! It is only after this is achieved that he can afford to experiment with *nuance*.

Arpeggios should be treated likewise—the dominant seventh of C (G major seventh chord) especially.

Learning Notes and Fingerings

TO LEARN the notes of scales and arpeggios and their fingerings is just the beginning of the first step. If a student cannot learn these *properly* he may as well give up studying the piano. One may play these a thousand times, even with only average regularity of tone and time, without making genuine progress.

No! One must listen, *listen! Listen* with concentration and *think!*

The student must proceed with his pieces and his larger compositions in exactly the same manner. He must select a passage, practice slowly and with the utmost attention to tonal quality and *nuance*.

While playing a composition I hear in my imagination the kind of tone I desire for each note, each phrase. Then my ear passes judgment, and thus my brain constantly and intuitively directs and appraises the movements of my fingers and hands.

Fortunately my memory is so reliable that I rarely am obliged to play over my notes. Hence, I carry little music with me when travelling. If I find a passage slipping from me I go to a music shop, look over the notes and then go back to my hotel and perhaps practice them. As to memorizing new pieces, I find it easier to do this away from the keyboard. A minute study, reading every detail on the printed page with sufficient concentration is, for me, at least, the quickest and surest way to memorize even the most difficult of compositions.

There are certain technical principles which must become second nature to anyone who wishes to play the piano artistically.

First, the wrist must be held firm but supple always, not waving weakly. It must be elastic but not actively in motion. The arm, always relaxed, weighs down more or less. Wrist action must be reduced to a minimum.

No Unnecessary Movement

THE WHOLE hand is firm or relaxed according to the tone it has to produce. It must never be tight, never stiff. There should never be unnecessary movements.

Except in piano and pianissimo passages with very sharp staccato, the fingers should never play without the coöperation of the arm.

Tremolos played only with fingers are very fatiguing. They should be played from the elbow, by rotating the forearm at the elbow and shoulder. Trills similarly. Short, soft trills can be effectively played by finger motion alone, but long trills, those requiring big crescendos, should employ the assistance of the arm. I attain my best results in this manner, using 3-4, 3-5, 4-5 and (for loud *fortissimos*) sometimes 2-5 fingering.

Neither do I use the wrist in octave playing. Instead of the so-called "wrist stroke" I use my arm (always relaxed), shaking the octaves from shoulder and elbow.

For legato I use a sort of "contact" touch. I keep my fingers as near the keys as possible, and in pianissimo passages I

touch the key before playing the note. It is impossible to "sing" a melody on the piano with striking fingers.

Playing pianissimo chords requires the most sensitive and responsively trained fingers in order to give each note of the chord its proper delicate shading and balance. Without this feeling for individual quality in each note of a chord it is altogether impossible to bring out melodies which often occur in the inner voices of harmonic sequences. To play such chords I strengthen slightly the finger or fingers which are to make the louder notes, making these support more of the arm weight so that they may give the required amount of tone. I do this as I place my fingers on the keys, and, holding elbow, arm, wrist and hand perfectly quiet, let the arm fall from the shoulder. The longer leverage of the whole arm permits infinitely better control of the tone.

Individuality of the Composer

IN PLAYING any composition one must always keep in mind the particular style of each composer. For instance, all Bach, all Mozart, in fact all music before Beethoven can and should be played as much as possible without the damper pedal. When playing such music instead of resorting to pedal effects I hold many of the notes a little longer, especially in arpeggios and accompaniment figures. I consider such *legatissimo* more appropriate for early classics.

Compositions of the romantic school cannot be effective without pedal colorings, and most of the moderns, especially Debussy and Ravel, are altogether impossible to play without pedal.

When students advance to the point where they begin studying concertos, I recommend that they study from the orchestra score (miniature scores can be purchased inexpensively), because this is the only way in which they can learn the composition as a whole. The solo part is not always the important thing! For a well-balanced performance it is absolutely necessary that the orchestra express all that it has to say. While on the subject, let me say that most of the American orchestras play so well that the soloist must be exceedingly careful to maintain his part on the same high standard of their musicianship.

Many students think that after they have practiced a piece and mastered its technical difficulties they can afford to take liberties in the matter of interpretation. Those who composed the masterworks have been or are greater geniuses than the best of their interpreters. The virtuoso should strive to meet the composer's demands, not exceed it. It is my highest ambition to present faithfully the works of each composer, from Bach and Scarlatti to Debussy and Hindemith. Good music is always heard at its best when the player is fortunate enough to feel and humble enough to fulfill the command of the master who created the masterwork. This musical intuition cannot be acquired; it is a gift that can be developed but cannot be purchased (as can technical skill) through diligent work.

I have been asked what performing artists hold before them as their source of inspiration.

Dilettanti are apt to think that the memory of some romance or some ideal fair one may be the guiding inspiration of the moment. No artist can afford to depend upon such evanescent recollections. He must begin and play through his program whether inspired or not. The stimulus for his work, his one and only safe inspiration, must be his conception of the unfading beauty of a masterwork and his zealous ambition to recreate this beauty in terms of sound.

SELF-TEST QUESTIONS ON MR. GIESEKING'S ARTICLE

1. *What is the most important single quality necessary to good practice?*
2. *On concert tours what rule of health observance must be consistently adhered to?*
3. *What advantages has memorizing away from the piano?*
4. *Explain "contact touch." When is it used?*
5. *Why is studying concertos from the scores advisable?*

Philadelphia's Amazing Operatic Situation

AN EDITORIAL

DURING THE past two years Philadelphia has proudly boasted of three resident grand opera companies of considerable dimensions, in addition to the regular weekly performances of the Metropolitan Opera Company from New York and the visits of smaller organizations. This condition is one that has rarely been experienced, in the history of music, by any metropolis.

This extraordinary operatic interest in Philadelphia has developed from the activities of the Philadelphia Operatic Society, a quasi-amateur organization founded in 1906 and for years conducted with great success by Siegfried Behrens who was followed by Wassili Leps. This group did a really marvelous work; and many of its "graduates" attained great success on the professional stage, including Bianca Saroya, Marie Stone Langston, Henri Scott and Paul Althouse, the latter two of whom became favorites in the Metropolitan Opera Company. In 1923 this Society, with a new charter and with Mrs. Edwin A. Watrous as director-general, affiliated with the Philadelphia Music Club. It still continues its activities including a School of Opera.

More Opera

THE PHILADELPHIA CIVIC Opera Company was organized in 1923, by a group from the Philadelphia Operatic Society continuing the magnificent work of that organization which had been active since 1906. This was done largely through the genius and ability of Mrs. Henry M. Tracy, president and general manager, and the unusual talents of the brilliant conductor, Alexander Smallens. The progress of this company has been remarkable in every way.

The Philadelphia Grand Opera Association, which started in 1921, operates the Philadelphia Grand Opera Company, the moving spirit of which is Mr. William C. Hammer backed by Mrs. Joseph Leidy, President. The conductor for the past season has been Artur Rodzinski, recently called as leader of the Los Angeles Symphony Orchestra. The company has done many very extraordinary things in a high-class manner. This Association has recently become allied with the operatic department of the Curtis Institute of Music, and the combined forces will be next year conducted on a far more pretentious scale under the baton of the famous Polish composer and conductor, Emil Mylnarski.

The Pennsylvania Grand Opera Company has been promoted by Francesco Pelosi, Director-General, and George E. Nitzsche (Recorder of the University of Pennsylvania) and sponsored by Mrs. Eldridge Johnson. Among the conductors of this company have been Frederico Del Cupolo (a remarkable "discovery," formerly associated with Toscanini at La Scala), Pacci, Rodzinski, Walter Grigaitis and Fabien Sevitsky, a highly gifted Russian who is a nephew of Sergei Koussevitsky (conductor of the Boston Symphony Orchestra) and is also the founder and conductor of the Philadelphia Chamber String Sinfonietta.

An Enormous Repertoire

NOW ALL THIS is preliminary to a discussion of the advantages that Philadelphia has reaped from this altogether unprecedented musical condition. The following operas, from the various repertoires of the last two years, are identified by the symbols, Civic, Phila., Penn, and Met., as indicating the company giving the performance. The number "2" means the work has been presented twice by this company.

"Aida," Verdi, Civic 2, Phila. 2, Penn. 2, Met. 2.
"Andrea Chénier," Giordano, Penn. 2, Met.
"Ariadne auf Naxos," Strauss, Civic (American première).
"Aegyptische Helena, Die," Strauss, Met.
"Barbiere di Siviglia, Il," Rossini, Phila. 2, Met. 2.
"Bohème, La," Puccini, Civic 2, Phila. 2, Penn., Met.
"Boris Godounoff," Moussorgsky, Met.
"Carmen," Bizet, Civic 2, Phila. 2, Penn. 2, Met.
"Cavalleria Rusticana," Mascagni, Civic 2, Phila. 2, Penn., Met.
"Chemineau, Le," Leroux, Civic (Philadelphia première).
"Contes d'Hoffmann, Les," Offenbach, Met.
"Coq d'Or, Le," Rimsky-Korsakov, Met.
"Demon, The," Rubinstein, Penn.
"Ernani," Verdi, Met.
"Eugen Oniegin," Tchaikovsky, Phila.
"Forza del Destino, La," Verdi, Penn.
"Falstaff," Penn.
"Faust," Gounod, Phila. 2, Met.
"Feuersnot," Strauss, Civic (American première).
"Fra Gherardo," Pizzetti, Met.
"Gioconda, La," Ponchielli, Phila. 2, Penn., Met.
"Hamlet," Thomas, Penn.
"Hänsel and Gretel," Humperdinck, Met.
"Jewels of the Madonna, The," Wolf-Ferrari, Civic.
"King's Henchman, The," Taylor, Met.
"Khovanthchina," Rimsky-Korsakov, Penn.
"L'Africana," Meyerbeer, Met.
"L'Amore dei Tre Re," Montemezzi, Met. 2.
"L'Enfant Prodigue," Debussy, Civic 2.
"Lohengrin," Wagner, Met.
"L'Oracolo," Leoni, Phila.
"Lucia di Lammermoor," Donizetti, Met.
"Madama Butterfly," Puccini, Civic 2, Phila., Penn., Met. 2.
"Madonna Imperia," Alfano, Met.
"Manon," Massenet, Phila., Met.
"Manon Lescaut," Puccini, Civic, Met.
"Masked Ball, The," Verdi, Penn.
"May Queen, The," Gluck, Civic 2 (American première).
"Meistersinger, Die," Wagner, Civic, Met.
"Mignon," Thomas, Met.
"Norma," Bellini, Met.
"Nozze di Figaro, Le," Mozart, Civic.
"Otello," Verdi, Phila., Penn.
"Orpheus," Gluck, Civic 2.
"Pagliacci, I," Leoncavallo, Civic 2, Phila., Penn., Met. 2.
"Parsifal," Wagner, Met. 2.
"Prophète, Le," Meyerbeer, Met.
"Rigoletto," Verdi, Phila., Met. 2.
"Ring des Polycrates, Der," Korngold, Civic.
"Rondine, La," Puccini, Met. 2.
"Rosenkavalier, Der," Strauss, Met.
"Samson et Delila," Saint-Saëns, Civic 2, Phila.
"Secret of Susanne, The," Wolf-Ferrari, Civic.
"Siegfried," Wagner, Met 2.
"Tabarro, Il," Puccini, Penn.
"Tannhäuser," Wagner, Civic, Met.
"Tosca, La," Puccini, Civic 2, Phila., Penn. 2.
"Traviata, La," Verdi, Phila., Penn.
"Tristan and Isolde," Wagner, Met.
"Trovatore, Il," Verdi, Civic 2, Phila.
"Verbum Nobile," Moniuszko, Penn.
"Violanta," Korngold, Met.
"Walküre, Die," Wagner, Civic, Met.

Among the great artists who have participated in the performances of the resident companies in these two seasons are: Agostini, Althouse, Amato, Angelucci, Austral, Baklanoff, Calver, Campolican, Clausen, de Mette, Eddy, Errolle, Gay, Giannini, Gordon, Hampton, House, Koussevitsky, Langston, Lucchese, Mason, Matzenauer, Meisle, Miura, Nilssen, Patton, Peralta, Peterson, Ruffo, Schmidt, Scott, Sharlow, Stanley, Steschenko, Stracciari, Sweigert, Williams and Zenatello. The ballets of the different companies, under Caroline Littlefield, Mordkin, Anna Duncan and others, have been of an exceptionally high standard. Each company maintains a large chorus, and the orchestra is usually of full grand opera size, recruited from the incomparably fine players of the Philadelphia Orchestra. The result is that there are hundreds of Philadelphia singers well schooled in the traditions of opera; and obviously there is developing in "The City of Brotherly Love" a taste for operatic art unlike anything hitherto inaugurated in America.

During the last season a German opera company of high attainments gave, in addition to what has been already mentioned, eight performances of Wagner operas, including the complete "Ring." To which should be added also the three most excellent performances given by the Philadelphia Operatic Society, under the baton of Alberto Bimboni. Thus, in the period considered, there have been not less than one hundred and fifty performances of grand opera in Philadelphia. Not since the battle of the Gluckists and the Piccinnists in Paris, in 1777-1778, and the war of the Handelians and Buononcinists in London, from 1720 to 1727, has the musical world seen such extraordinary operatic interest as that manifested in Philadelphia at this time.

The Season is getting under way. Make it your best!

The Centenary of Rubinstein

By JOSEPH SOHN

RECENT MEMBER, ACADEMIC FACULTY, COLLEGE OF THE CITY OF NEW YORK; AUTHOR OF "MUSIC IN AMERICA AND ABROAD," "THE MISSION OF RICHARD WAGNER."

IN THESE days, when artistic weeping willows on legs, with outlandish names and freakish antics, so frequently absorb the attention and pocket the shekels of concertgoers, it is refreshing to recall a man whom Carlyle would have been justified in including in his well known series, "Heroes and Hero Worship," under the title, "The Hero as Pianist." Such was Anton Gregorovitch Rubinstein. "Oh, we know all about *him*," I hear some of my readers say. "His body has been laid to rest and his spirit reposes in the dictionary of music." But does it?

Now that the one-hundredth anniversary of Rubinstein's birth is approaching it should be our endeavor to revive the memory of Rubinstein as far as we are able, and, above all, to point to the remarkable fact that Rubinstein, by the sheer force of his genius, greatness and genuineness of nature, overcame all social barriers.

Rubinstein was still in his infancy when the famous ukase of Czar Nicholas was issued, by which the Jews were compelled either to embrace Christianity or to forfeit their most valuable possessions. The Rubinsteins chose the former alternative. Soon afterward the entire family, comprising three generations and including many associated with them, sixty people in all, migrated "in covered wagons" to Moscow. It was from here that Rubinstein, first as a "wonder-child," set out upon those tours which made his name famous throughout the world.

It was not his man's genius alone which gained him admission into the highest circles of Russia, though his pianistic genius, of which I purpose to speak here, was so unusual, so grounded in nature, that to compare some of his successors with him would be like comparing Central Park with Yosemite Valley. It was the calibre of the man himself—his simplicity, truthfulness, kindness and boundless generosity—which secured him admission on equal footing into the most exclusive circles. So we are not astonished when we hear of his marrying the daughter of a Russian nobleman. "Though ennobled, a Russian counsellor of state and an 'Excellency,' he still remained in his personal intercourse only 'Anton Rubinstein.'"—(Rhodenberg).

Berlin Appearance

DURING my studies abroad Rubinstein was announced to appear in Berlin. On the evening of the first concert the auditorium was crowded to the very doors with a densely packed mass of humanity. All was expectancy. When the pianist appeared there was a spontaneous outburst of applause which shook the house and seemed interminable. In the meantime there walked toward the front of the stage with heavy tread a man of imposing appearance, whose movements seemed to be impelled by some agency outside of himself. Deep-set eyes, dim from gazing within. A face seared with deep emotions yet strong and virile and surmounted by a mass of long dark hair further characterized him. One was struck by a certain resemblance to Beethoven, which is recognizable even today in good portraits of the great pianist.

Now the concert began. Alas for my preparatory studies! They had all been futile. As well try to count the spokes of a wheel in motion as follow the single notes and chords of such a performance. Here indeed was no dwelling upon fragmentary details. All was continuity, a blending of tonal effects, a massing of those fragments which generally exist for most of us as entities into phrases which followed upon one another in such quick succession that only the most practiced and experienced ear could have disintegrated them. Yet why disintegrate? Here was a revelation of what music should be.

Many years ago my boyish fancy was struck by a picture in the house of S. B. Mills, at one time our most distinguished American pianist. It represented a conductor at his desk with an orchestra before him. Yet overhead we see the soul of that conductor soaring away into an ideal realm. Like some of the famous conceptions of Max Klinger, there was an attempt here to disembody the soul of art and make it soar into the infinite. Such truly was the effect of Rubinstein's playing. The piano was forgotten. We were whirled in a maze of sound through which flitted visions magnificent and heroic, or of entrancing loveliness. There was no time to think, for we were under a spell which was never lifted until the performance was over, and even then stayed to haunt us for days and weeks. Many years have passed since those enchanting tones held me spellbound; yet they are still ringing on in the hidden chambers of memory. Indeed, they are ever awakened anew when, seated in my studio, I happen to hear one of these compositions played.

The Seven Labors

AS RUBINSTEIN sat at the piano one received an impression of massiveness, herculean strength and pent-up volcanic passion. Yet through all his playing ran a lyrical quality peculiar to the man. Never did he give evidence of self-consciousness, of that air which our critics love to call "authoritative" and which I personally regard as a false attitude. Always under the sway of the music, as it were, and never above it, Rubinstein's playing was characterized by a fluidity which I have never found in the performance of any other player. Like the waves of his "Ocean Symphony," the harmonies rolled by, ever mobile, without gap or pause which could interrupt the ceaseless current.

Rubinstein was terribly in earnest and set himself tremendous tasks, on one occasion playing nearly all the great classical fantasias in which the composers allowed themselves free rein—Bach's ("Chromatic"), Mozart's (in C minor), Beethoven's, Schubert's ("Wanderer Fantasie"), Schumann's, Liszt's and several others. Shall I ever forget the appearance of the man as he came out at the end of that concert in answer to the deafening salvos of applause on the part of that audience, which had risen and was shouting his name? His collar was gone; the buttons of his shirt-front had burst so that his naked breast was revealed, and his hair hung in matted strands, as, covered with perspiration and limp and panting with the efforts he had made, he feebly bowed his acknowledgments. In no other pianist could we have forgiven such a disarray. In Rubinstein it was forgotten; for all of that vast audience realized that here was a man of heroic calibre and a musician who had produced effects which were truly a revelation to those who theretofore had heard only the conventional pianistic performance.

The next day the critics of a certain type spoke of Rubinstein's "subjectivity of conception," of the number of strings he had broken and of the many wrong notes he had struck. To one who recognizes the colossal humbug of many of our highly vaunted pianistic performances, in which every note is correctly played, while a purely conventional travesty is "esthetically" presented, these criticisms, even at the present day, seem pitiful beyond expression. All depends on the point of view. To many persons the realm of pianistic activity, so far as respective achievement is concerned, presents an aspect somewhat similar to that afforded by the skyline of a great city, viewed from afar. From the tall church-spires, down to the humblest dwellings, they trace a gradually diminishing altitude. Before a true musician's gaze, however, a different vision is unfolded—two or three peaks which, like Tenerife, seem to pierce the clouds and a few moderately high cliffs rising above a universal flat waste of waters.

Performance of Great Masterpieces

WHEN RUBINSTEIN played a composition like the *Scherzo in B minor* by Chopin the music of the opening movement came in tempestuous gusts. When he played the one in B flat minor it was like a conversion into sound of Byron's lines, "There was a sound of revelry by night." An abrupt, startling sound as of drums burst upon the ear, followed by a wild summons to arms and terminating in a sullen, distant boom like that of a cannon. Anon, the swaying movement of the dance-measure, with all its luxuriant abandon, followed by a mournful reveille, as a sort of interlude. Then a wild and ever more imperative blare of trumpets breaking into the dance movement (which lingers as if reluctant to break away) and swelling into the high, shrill, wild inferno of the dance of battle.

When he played a composition such as his arrangement of the march from the "Ruins of Athens," we felt as if an army of Janizaries approached from afar, passed by in full splendor and gradually disappeared. Yet what a restless, ceaseless, urgent, intensely rapid pushing forward of a victorious army this music expressed! How marvelously the pianist wrought these densely massed drum, trumpet, and bell effects into a barbaric, oriental measure of wild splendor! At such moments the piano and the pianist as well as the hall with its closely packed mass of humanity were forgotten, and only a magnificent pageant of sights and sounds encompassed the hearer. Could Beethoven have peered into the future and foreseen the conglomerate of Turkish, Persian, Chinese, Japanese and Egyptian "Patrols" which followed in the wake of his splendid "Marche Turque," he would have been aghast at the endless army of musical tatterdemalions which he had thus innocently evoked.

Rubinstein's playing of a Beethoven sonata was, as it should always be, orchestral. Yet through it all ran that wonderfully eloquent and intensely appealing lyrical quality which Rubinstein possessed in so high a degree, that peculiar quality of expression which is so hard to define and which even great singers do not always possess. Those who sat near Rubinstein and observed him closely could often discern how difficult it was for him to restrain himself from singing or humming the melodic phrase which he understood so well to weave through a labyrinth of

RUBINSTEIN AT THE COURT OF CZAR ALEXANDER
From the collection of Steinway and Sons, and reproduced by their courtesy

runs and chords. Indeed on several occasions he gave way to this impulse but only momentarily and quite inaudibly to all except the few who sat in the first rows.

Thundering Hoof-beats

AFTER the opening measures the gorgeous "Waldstein Sonata" (opus 53), with its splendor of light and shade, bursts into a rapturous melody which Rubinstein always rendered with inimitable eloquence, though—and this was the most marvelous feature of the performance—without perceptibly retarding the tempo. Those familiar with the compositions played always received some astonishing revelation of hidden meanings. A piece such as Liszt's well-known arrangement of the "Erlkönig" was converted into a veritable little drama. The octaves representing the hoof-beats of the horse were thundered on the instrument with a sort of vibratory motion of the whole arm and, by the way, Rubinstein produced a similar effect in the middle movement of the famous *Rider Polonaise* (A flat major) by Chopin. This movement he introduced, not with arpeggios, but with seven solid massive chords, before each chord letting his arm drop like a dead weight from a truly astonishing height above the keyboard and suggesting to the imagination an effect such as might be produced by the heavy tread of a troop of knights in full armor.

In the immediate introduction to that passage of the "Erlkönig" where the child, affrighted, turns to the father with the words, *und hörest du nicht, was Erlenkönig mir leise verspricht?* Rubinstein fairly made the piano shriek with terror. Thus did he interpret what is generally rendered merely as a succession of broken octaves mounting into the high treble. One of the most remarkable instances of the magnetic and irresistible power which this man could exercise was afforded on a certain occasion when Rubinstein played Weber's *Polacca* before a large audience at Berlin. Such was the swing of the movement as he grandly rolled forth the opening passages, so spirited was the rhythmical tread, that a large number of people in the audience, yielding to an irresistible impulse, began to stamp the time with their feet. The demonstration did not last long, being soon checked. Yet it bore witness to the power which Rubinstein exercised over his audience. He himself was too deeply absorbed to pay any attention to it.

Chiselled Marble

HAD SUCH a thing happened at one of Hans von Bülow's concerts—but it could not have happened. Rubinstein was loved, aye, fairly worshipped, by his audience: von Bülow overawed the public as soon as he briskly stepped before the footlights. He occasionally appeared before his hearers in very much the same manner as a stern schoolmaster might appear before a class of pupils inclined to be refractory. A German aristocrat, quick, alert and businesslike, he had something of the precision, the self-contained manner, or *knappheit*, of the military class. He kept his audience at arm's length. Seats were often placed upon the stage of the *Singakademie* which, if my memory does not deceive me, was arranged in tiers, these seats sometimes being occupied, in the absence of a choral body, by members of the audience.

At all events, Bülow on one occasion rapidly came out upon this high stage with his opera hat under his arm, threw it into the farthermost chair of the top row with an air of inimitable nonchalance and indifference, and then descended to take his seat at the piano. Taking out his handkerchief, he deliberately wiped his hands, calmly scrutinizing his audience, and then proceeded to play. He had finished but a few measures when an army officer came in with a lady, advancing to seats in one of the front rows. Bülow immediately stopped, regarded the intruder with a withering glance, and then slowly resumed his playing. Though noble, manly and magnanimous by nature, though serious, thorough, and endowed with keen insight as an artist, von Bülow could nevertheless never impress me as did Rubinstein. Von Bülow's was a presentation as of cold, chiselled marble, every detail and lineament carved with remarkable accuracy and exquisite taste. But he had not Pygmalion's gift of endowing his statue with life. That gift Rubinstein possessed; and nowhere was it more manifest than when he voiced, through a multitude of rhythmical forms, the musical conceptions of Beethoven.

The First Morning

THOUGH I heard him play only a few sonatas, the one previously referred to, which has not inaptly been styled *l'aurore*, seemed to me to give the greatest evidence of Rubinstein's powers, and I here again revert to it. Brilliant, scintillating with a veritable rainbow of prismatic hues, transcending in this regard almost anything else that Beethoven has written for the piano, the composition is nevertheless filled with the spirit of the great master. It suggests indeed a morning, but such a morning as that mentioned in Genesis, when all creation was bathed for the first time in the radiant joy of existence. This spirit Rubinstein communicated: the voice of Beethoven was ever heard through this universal revel of all Nature.

Rubinstein's feats of endurance have already been described, as well as that power, since unrivalled, which enabled him to convert the piano into a veritable orchestra. That the statement is not greatly exaggerated would have been realized by anyone who had heard him play his own "D minor Concerto" with orchestra. The tremendous climax of this composition is generally played as if the right hand carried the melody and the left hand followed it with a sort of accompaniment. Rubinstein made the left hand movement an integral part, absolutely equalling the right in power and combining with it so that it appeared as if one powerful hand were pounding out these chords, which, toward the close, reminded one almost of titanic anvil strokes, in a certain sense resembling the last movement of Grieg's "Peer Gynt Suite." What a climax it was! Even above the swelling tumult of the orchestra one could distinctly hear the dominant voice of the piano under the hands of Rubinstein.

A reference to this composition, which, like many of Rubinstein's works, has most undeservedly fallen into neglect, recalls to mind a striking exhibition of the pianist's kindness of heart. On a certain occasion a promising young pianist of Berlin essayed to play this composition and Rubinstein, who was at that time visiting the city, was asked to conduct it. Rubinstein generously consented and swung his baton to accommodate the tempo to the pianistic resources of the young man, constantly nodding encouragement and approval.

The Tower of Babel

NOT ALWAYS, however, did he exercise such restraint. At the first performance of his oratorio, "The Tower of Babel," in Berlin, Rubinstein wielded the baton and took such what must have seemed to the ordinary musician a fairly terrifying tempo. The orchestra, insufficiently prepared, wished to pursue the even tenor of its way. But Rubinstein would not permit this. His arm swung up and down like a piece of inexorable machinery, until the baton flew out of his hand, soared over the heads of the entire audience and descended at the door of the hall. Rubinstein, however, kept right on conducting with his hand. Toward the close of the performance my neighbor turned to me and said, *Das ist wahrlich ein Turm von Babel!* (That is truly a tower of Babel). Never was heard such a pandemonium of sound—but certainly not of the sort that Rubinstein intended to produce in order to illustrate the confusion of tongues.

An Interesting Musical Game for a Club Meeting or Any Social Gathering

By GWENN J. DRAINE

THE variations of this game are so numerous that it is possible to keep large or small groups entertained for a good part of an evening with it. Furthermore, the possible variations allow for its use over and over again with the same group.

The first step is to get a quantity of paper slips about six inches by four and one-half inches. Rule on these a block about five and one-half by two and one-half inches, leaving a good margin at the bottom of the sheet for the contestant's name and score. Then divide the block into six columns (the column on the left being a trifle less than half an inch) with a double rule. The remaining five columns should be each one inch wide. The next step is to line the block into six divisions by horizontal rulings, as shown in the illustration. Double rule the top line to provide a heading for the five spaces beneath in each column.

With these sheets and a supply of pencils the host can enter the game on the same basis as the guests since everyone, with suggestions, may aid in deciding the key word and the headings for each of the five one-inch wide columns.

The keyword must have five letters. This word need not necessarily be a musical one; but, with such words as Tempo, Waltz, Polka, Triad, Chord, Scale, Staff, Notes, Beats and Clefs, the game can go on for a considerable time confined exclusively to music. After the keyword has been decided, the headings for the five columns must be made. These can be selected from such subjects as Operas, Composers, Overtures, Musical Terms, Great Pianists, Great Singers, Conductors, Great Violinists, Piano Solos, Songs, Master Composers, Modern Composers, Study Writers, Music Publishers, Oratorios, Instruments, Opera Characters and others. When all have the keyword and the selected headings are written in the proper places, each concentrates upon writing in every space a word or name starting with the keyword letter opposite which it is placed and in the proper column according to its heading.

There is no need for an elaborate set of rules; but points to consider are the time allowance and real "stickers." For instance, a rule on time could be that all papers be passed to the one at the left three minutes after the first one calls out that he has finished. To cover seeming impossibilities, as, for instance, a singer whose name begins with "O" or a pianist beginning with "E," the usual points might be allowed for full names, where the Christian name and not the surname begins with the required letter, provided no contestant has supplied a surname beginning with the letter demanded. In other words, if no one thought of Ober or Essipoff in the example shown, marks would be given for Orville Harrold, Oscar Saenger, Ernest Hutcheson, Ernest Schelling and similar alternatives.

The score is as follows: 5 points for a correct name or word not given by any other contestant, 2 for a correct answer duplicated by only one other contestant, and 1 for a correct answer which has been given by more than two contestants. The highest possible score on one sheet is 125. Prizes may be given for each separate sheet or the total score for any number of sheets filled out in the entire time or evening given to this game.

Young people enjoy attempting any game; but this one is also intensely interesting to well-informed adults. If the entire company is not musical, as non-musical keywords with headings such as Rivers, Authors, Countries, Plays, Actors, Poets, Mountains and many others, may be used.

	Composers	Operas	Musical Terms	Great Pianists	Great Singers
T	Thomé	Thais	Triad	Tausig	Tamagno
E	Elgar	Ernani	Ensemble	Essipoff	Eames
M	Mozart	Manon	Major	Mason	Matsenauer
P	Puccini	Parsifal	Polyphonic	Paderewski	Patti
O	Offenbach	Otello	Octave	Ornstein	Ober

Name .....

Score .....

"The successful song must evidence an emotion or a thought that produces a favorable reaction. It must have that charm that reaches not only the mind but the heart; it must have thought, as well as sentiment; it must tell a story."—AESTHETE.

ERNO RAPÉE

The Future of Music in Moviedom

An Interview with the Famous Conductor-composer

ERNO RAPÉE

Conductor of the Roxy Theater Symphony Orchestra and Known to Millions "Over the Air."

The symphony orchestra of from eighty to one hundred and twenty men conducted by Erno Rapée has played to more auditors in the theater and over the radio than any symphonic group ever assembled. No man before the public is more familiar with the popular demand for the best music than Mr. Rapée. He was born at Budapest, Hungary, on June 4, 1891. His musical education was obtained at the renowned Budapest Conservatory founded by Franz Liszt.

Mr. Rapée is a pianist of marked ability but is best known as a conductor. For a time he was assistant conductor to Dr. Schuch at Dresden. His piano concerto, for he is also a composer, was played by the Philharmonic Orchestra of Vienna. After a tour of America as a conductor, he became attached to the Rialto Theater of New York and began his distinctive work of demanding the finest music obtainable for his programs in connection with the moving pictures.

Later, as director of the Capitol Theater Orchestra in New York when the noted S. L. Rothafel ("Roxy") was managing the enterprise, Mr. Rapée scored one of the biggest successes in the performance of his orchestral arrangement of Liszt's "Hungarian Rhapsody, No. 13." His next move was to Philadelphia, where he conducted an orchestra of sixty-eight at the Fox Theater. Percy Grainger, the eminent pianist and composer, was one of his guest artists during this engagement.

We next find Rapée in Berlin with an orchestra of eighty-five at the Ufa Theater. While there he was invited to conduct the Berlin Philharmonic Orchestra in a concert. Later he appeared as conductor of the Budapest Philharmonic and other famous orchestras. In 1926 he returned to America after notable European successes and entered upon his present engagement at the Roxy Theater in New York. Millions have heard his symphonic concerts over the air on Sunday afternoon "Roxy" hours. Many of the most successful musical arrangements provided for the sound moving-pictures have been made by Mr. Rapée. No man knows the moving-picture music situation better than he, and none can speak with more authority.

"WHEN THE idea of conducting groups of highly trained musicians in the movie theaters was first presented to me, I instantly realized that here was a means of spreading fine music more far-reaching than directing all of the symphony orchestras of the world. On the other hand, I had the strong conviction that, once the general public was acquainted with the beauties of the finest music, it would prove an irresistible magnet which would compel such unanimous appreciation and applause and draw such multitudes to the theater from the music hungry public that the business interests of the theaters could not fail to realize the practical value of the outstanding master works as compared with indifferent music. The truth of these hypotheses has been proven so many times that comment is hardly necessary.

"The demonstration of the practical value of music in connection with the moving picture is indicated by the fact that the managers in many instances make an allowance of ten per cent. of the expense budget for music. The moving picture theater orchestra which started with small groups of ten or twelve men grew until the astounding size of twenty-eight men was reached. This was thought to be the acme of achievement in theater orchestras. Now it is not unusual to find in a city, like Philadelphia, for instance, three theater orchestras in movie theaters, composed of fifty men each.

A Startling Revolution

"THUS IT came about that thousands of men were profitably employed throughout the country in these orchestras. Then came a revolution in moving pictures. Sound pictures were introduced. Here was an amazing invention whereby a phonograph disc could be synchronized with the projection apparatus and also an equally amazing invention in which the actual sound is 'photographed' on the film. Carefully prepared musical programs were given with the picture or 'synchronized.'

"'Synchronized,' in the modern moving picture sense, means that after certain films have been made it is possible to add a sound accompaniment adjusted to the picture as an appropriate background. Later, orchestras of highly trained musicians played for the mechanically reproduced sound pictures. Original scores were devised and others arranged from selections from great classic works.

"When I tell you that the performers who make these pictures receive an average of ten dollars an hour and often play ten hours a day, you may realize that a few highly trained specialists have been making small fortunes from this work. On the other hand, many men who have played in orchestras have lost employment, temporarily, at least, where sound pictures have been substituted and orchestras discontinued.

The Return of the Movie Orchestra

"ABOUT ONE thousand theaters have introduced the very expensive installation required by the 'talkies' or the sound pictures. By the end of the next year possibly five thousand theaters will be thus equipped. Probably there have been few inventions which are likely to disseminate more interesting entertainment through the masses than the movies. To thousands the element of sound adds enormous interest. It has been one of the greatest successes in the history of the theater. There can be no question as to its development or its permanence. Millions and millions are being invested in it. It will bring master works, symphonically and operatically conceived and played by masterly performers, to countless thousands who could not hear them otherwise.

"On the other hand, I am firm in my conviction that the public desire to hear music performed by the players present in person is so great that the musicians who are now out of employment will find that orchestras which have temporarily discontinued will be resumed in addition to the sound pictures. The public has been educated in the theater, by the records and over the radio, to fine orchestral music. The demand has been created, and where there is a demand there will be a supply. In the large cities where these orchestras have hitherto existed competition between managements will compel their return.

"These statements are not made merely upon conjecture but upon my observation of the operations of some of the most astute executives in the fields. Theaters are being built now, by some of the men who have been most interested in sound pictures, so that accommodations for large orchestras are provided also. Mr. William Fox, for instance, recently opened a theater in Detroit with an orchestra of sixty. He is making provisions for a large orchestra and a fine organ in his coming theater of huge dimensions in Philadelphia and in other theaters. This is significant, because Mr. Fox is the prime mover in the 'Movietone.'

Perfect Synchronization

"IT SHOULD be obvious that the superior quality of the scores and the players in the finer sound movies all make for an immense improvement in quality. For instance, I recently completed the synchronization of a score for the highly successful picture, 'The River.' This will be heard and seen in the picture theaters in comparatively small towns all over the country. In making the picture an orchestra of sixty expert, highly paid players was employed. These performances had to be impeccably recorded on every inch of film before it could be passed. Don't you see that if any music played in person is to be given in the theater where this film is seen and heard, it must be music of a very fine quality in order to stand comparison?

"This virtually wipes out the old-fashioned scratch orchestra playing perfunctory arrangements. String quartets, trios and quintets will come into more widespread use. The effect upon the musical status of America is bound to be beneficial. More than this, the sound movies, the talking machine records and the radio are giving millions their first taste of fine music of orchestral and solo performers. It is only reasonable to suppose that the public will crave to see these orchestras and artists at actual concerts. It does not require a wise man to predict thereby a great increase in interest in music and music study.

Great Masters Must Write for Movies

"THE TIME is certainly coming when the greatest composers of the world will compose regularly for the films. The demand for the best will compel this. Richard Strauss supervised the arrangement of a moving picture score for the performances of the film on 'Rosenkavalier' in Vienna; and the French modernist, Honegger, has written much moving picture music in recent years. The surprise is that more famous composers have not already turned their attention to this important phase of modern art.

"To my mind the best moving picture entertainments are those in which the human element is also introduced. This enhances the value of the screen production by providing variety. It also relieves the eye. The world can never get away from personality. This is proven by the fact that the theaters with the largest auditoriums, drawing enormous crowds, have not confined themselves to the screen, but have interspersed performers, artists and dancers as part of the program. The combination makes an ideal entertainment.

"The average audience has a craving for human performers 'in the flesh,' just as it has a craving for the wonders of the screen. This is indicated by the fact that one famous performer (Eddie Cantor) is the star of a revue on Broadway, for which seats are bringing $16.50 at the speculators'. At the same time he is packing houses in another Broadway theater with a talking movie where the price of admission is $2.00. In my opinion the radio, the records and the sound movies are the best advertisements an artist can possibly have, and, instead of reducing the demand to see and hear him, actually magnify it. Theatrically speaking, Al Jolson's popularity has been becoming more and more pronounced since his great movie successes; and the longing to see him in person is amplified by every audience which has seen an Al Jolson film.

The Most Applauded

"I AM OFTEN asked what I consider the most popular, that is, the most demanded of all the better class compositions. If applause is a gauge, I should say that the following are the most popular: *Second Hungarian Rhapsody*, Liszt; *Orpheus*, Overture, Offenbach; *Pagliacci*, Leoncavallo; *1812 Overture*, Tschaikowsky; *Les Preludes*, Liszt; *Fourth Symphony*, Tschaikowsky; *Sixth Symphony*, Tschaikowsky; *Tannhäuser*, Overture, Wagner; *La Bohème*, Selection, Puccini.

"Of course many other numbers meet with great acclaim in the moving picture theaters where there are orchestras capable of doing them justice. When I first conducted the Strauss *Ein Heldenleben* in New York, it was considered a great event in the movies. I am sure that Strauss must have been delighted with this opportunity to have his work heard by a symphony orchestra in a concert hall, not twice, but twenty-eight times in one week.

"Remember that the performers in the finer theaters have to be among the superior performers of the world. Their incomes outrank most symphony orchestra members. The music at one of the biggest theaters costs $700,000 a year. The performers' playing time in the theater at actual performances is about three and one-half hours a day. The minimum salary paid to orchestra members is $5,000 a year; and there are some who make as high as $11,000 and $12,000 a year.

Great Human Masterpieces Rare

"IT IS SURPRISING how little really fine melodic and harmonic material there is with an appeal to the great public. Notwithstanding the vastness of musical literature and the tremendous number of new publications, there is only a restricted amount of this with the rich melodic content required. The radio stations find this out. With twenty stations playing fifteen hours a day in one zone, it becomes necessary to play over and over again the same compositions. This accounts for the frequent repetition of the extremely melodic works of Victor Herbert.

"Of course, there is an infinite number of compositions which are splendidly suited to the piano, the violin, and other instruments and which are very welcome to those fortunate enough to perform these instruments but hardly acceptable to the millions who 'listen in' with a view to entertainment. I have unbounded enthusiasm for the importance of the radio in modern life; but it seems to me that the fact I have just mentioned is ample reason for the careful study of an instrument.

One gets great pleasure from the radio, but one gets an entirely different kind of intimate joy from the ability to play; and by this means one can and does explore a much vaster literature. At the same time the radio helps the amateur and the student enormously and in an endless number of ways.

"The fact that there is only a limited amount of music appropriate for radio results in a great number of repetitions of programs, thus necessitating an improvement in interpretations. If one is going to hear the *Tannhäuser Overture* four or five times a month, one naturally turns to the orchestra or the station giving the best interpretation and blots out the other stations on the dial. This in itself makes for a kind of compulsory advance in interpretation and a corresponding advance in musical taste.

Music study and the mechanical instruments are inseparable in this age. Each supplements the other and gives huge promise for the future of music in America.

Arranging Music for the Movies

CREDIT should be generously bestowed on Mr. S. L. Rothafel (Roxy) for originating the plan to have moving pictures invariably accompanied by music of a high class appropriate to the film. Prior to his time the musical accompaniment was often laughably malapropos. In many parts of the world it still is woefully poor. A recent visitor in London told me that the orchestra in one theater played straight through an album of orchestra selections of a character wholly irrelevant to the film, producing many ludicrous contrasts. There was no connection between the music and the film, and it so happened that Sullivan's *Lost Chord* was played during a murder on the steppes of Russia.

The planning and making of an effective accompaniment to a really great picture is by no means a small problem. It demands all the skill, native ability and experience that the musician can command. He must have the technic of an original composer combined with a strong dramatic sense. He must have a native theatrical feeling, that is, he must know the intricacies of the stage, the reactions of certain emotions upon the feelings of the average audience, whether it be in New York, London, Paris or Berlin. He must understand the use of the colors of the orchestral palette.

More than this, the musician must literally have at his finger tips the great musical classics of the world. Unless he has unlimited time he cannot pretend to make a thoroughly original score; he must borrow from the great masters of the past. To write an original score would take as much time as to compose an original opera and far more labor than is taken to write a symphonic poem. The difficulty is that the time between the completion of the film and its presentation is so short that the human composer is forced to adapt sections and motives from the great music of the world. It is not humanly possible otherwise to produce a worthy score in such a short time

Providing the Setting

IN MAKING the setting for a great picture the first step is to determine the geographic setting of the screen drama and the historical period. It is like costuming a play. The characters have to be set off with themes that are authentic and thoroughly natural. Movie audiences in America are so cosmopolitan that incongruities and inaccuracies are quickly noted. This often calls for a careful study of the folk-music involved. Well-known themes are valuable. But, if too often used, give a hackneyed flavor.

Then, in so far as is feasible, every outstanding character should be identified with a theme after the method employed by Richard Wagner in his music drama. Even in a popular picture it is often necessary to create a love theme which follows through the picture and is often heard from the lips of the audience as it is leaving the theater. This is a very human and legitimate means of identifying the love interest.

It was responsible for three of my best-known successes, *Charmaine*, written for "What Price Glory," *Diane*, written for "Seventh Heaven" and *Angela Mia*, written for "The Street Angel."

Often it is necessary to intertwine the themes by every possible contrapuntal device so that the mixture of emotions can be portrayed. It is comparatively easy to accompany villainy with an *agitato* or a *misterioso*. Much more difficult it is to find a theme that is really useful for a

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Musical Idealism in the United States

An Address Delivered at the Anglo-American Conference on Music at Lausanne, Switzerland, August, 1929

By James Francis Cooke

THE FIRST distinctive manifestation of idealism of the great commonwealth, the United States of America, is not to be found in the romances of Poe, the poetry of Whitman, the melodramas of Bret Harte, the essays of Emerson, nor the canvases of Whistler, Sargent, or Abbey, nor in the vast agricultural and industrial enterprises, nor in the scope and widespread adoption of American inventions, nor in the far-reaching humanistic, philanthropic, and educational foundations, but in that characteristic evidence of the irresistible energy of a pioneer people, the form of architecture known as the "sky-scraper." At first marked by hideous ugliness, these edifices were atrocities on the sky Line. Now they soar by the thousands, in raiment of rich artistic loveliness, thrilling artists, poets, and musicians from all over the world. At night they are often radiant with light like the Aurora Borealis. They typify something which nearly every youth in our land instinctively feels—the inborn urge to look upward toward greater and finer things, not merely for ourselves but even for all the world. It is this which gave wings to the Wright Brothers. It is this which sent Charles Lindbergh on his long, lone voyage across the seas. And it is upon this idealistic impulse to soar that America must depend for its musical advances in the future.

"Soaring"

THE IMPULSE to soar is the common possession of all worth-while people of all lands. America lays no claim to it as a distinctive possession. It is cited here, in the manifestations indicated, merely because some who are unfamiliar with the conditions in my country have persistently misunderstood the people of the United States as being incapable of that idealism which is the basis of all great art. Those who have not lived in America may find it difficult to realize that a nation such as the United States, with its prodigious commercial enterprises, does produce in almost unlimited numbers idealists who are turning their attention toward things of permanent value. The American business man is often caricatured as a purblind fool shackled to his desk and hopelessly incapable of appreciating the essential value of art. As a matter of fact, American men and women of the working class are often fantastically idealistic.

The founding of a nation of one hundred million souls has been a gigantic task. We recognize our youth. We realize that we are in the midst of an overwhelming industrial and commercial epoch. But the argosies, laden with treasures, that fought their way through Mediterranean storms back to Venice, created that merchandising commonwealth which made possible the masterpieces of Titian, Tintoretto, and Veronese. Periods of great commercial and industrial power have been repeatedly translated, by idealism, into periods of artistic productivity. Shakespeare was a translation of the material glories of Elizabethan England. Milton was a stern but typical expression of the Cromwellian era. As Greece, Italy, France, The Netherlands, Spain, and England, had their periods of accumulation of energy and prosperity, which preceded rich and fertile manifestations of art, music, and literature, so the United States at the present time gives every indication of being on the threshold of a great day of creative idealism in which our country may be privileged to contribute something to the world, to compensate in some measure for the magnificent heritage of beauty we have received from Europe.

It is true that there has been a vast expenditure of money and effort on music in America. For instance, the importance of mechanical music as an auxiliary to musical education has been vividly realized in the United States. The Victor Talking Machine Company has offered prizes for musical compositions, which have aggregated forty thousand dollars. The Columbia Phonograph Company has given in prizes over twenty thousand dollars. The Atwater Kent Foundation at Washington gives prizes to singers determined by selection over the Radio, amounting to twenty-five thousand dollars annually. The Musical Fund Society of Philadelphia has given prizes amounting to ten thousand dollars, for chamber compositions. These unheard of amounts have proved a spur to many, although we all realize that the greatest art works of all times have been produced almost exclusively without financial inspiration. However, music workers in America are assured of something more than a competency if they succeed. The fact that the people of the United States are said to spend from two to three million dollars a day upon music in its various forms does not in any way represent our musical progress; but it does at least indicate our tendencies and our hunger for all kinds of music.

Our Debt to Europe

ALL THIS has led to regrettable comparisons between the music of the Old World and of the New. In the early decades of the last century, when Henry Wadsworth Longfellow returned from one of his protracted trips to Europe, he made a number of translations of Italian Sonnets, among them Michelangelo Buonarotti's tribute to Dante Alighieri, which begins:

"What should be said of him cannot be said
By too great splendor is his name attended."

That must be accepted as the permanent attitude of all thinking Americans toward the music of Europe. "By too great splendor is its name attended." Some years ago some well-meaning but misguided chauvinists went the length and breadth of our land extolling everything American in music and proclaiming our musical independence of musical Europe. Nicholas Chauvin, himself, could not have been more fanatastically eloquent over Napoleon, than these American chauvinists of our musical art in the States. One reason why propaganda of this kind never got very far is that, notwithstanding our reputation for jingoism, Americans have innately a great antipathy for unfairness. We share in art the feeling that Thomas Huxley had in his field when he said:

"Sir, I have no sympathy with chauvinism of any kind; but surely of all kinds that is the worst which obtrudes pitiful national jealousies and rivalries into the realm of science."

Another reason why these American zealots have failed is that America, on the whole, is too well-informed and too eager for the truth, to accept anything but facts. Every European realizes that the ubiquitous American tourists, who visit Europe every year in incessantly increasing hordes, far outnumber the visitors from Europe that we have an opportunity to welcome. These pilgrims, together with the system of musical clubs in the States, the extraordinary amount of space given to music in the daily press and in the musical journals, our active work in music in thousands of public schools, colleges, and conservatories, our broad employment of the radio, in which Dr. Walter Damrosch has had an invaluable part, and the wired radio appealing to a citizenship of one hundred millions with a common language, and last, and of very great importance, the unending procession of European artists of all countries, who, since Rubinstein, have visited our country, all these have made us familiar to the point of intimacy with the history and musical activities of Europe. On the whole, it is safe to assume that America knows far more about musical conditions alone in Europe than Europe knows about any one thing in America.

Until comparatively recent years, Europe has never cared. It was Sidney Smith who asked, in 1820, "In the four quarters of the globe, who reads an American book, or goes to an American play, or looks at an American picture or statue?" That was the attitude of most of Europe toward music in America, save as a field in which to exploit with fabulous profits European musical talent. This was a perfectly natural and justifiable position. We were the provinces, and there was very little that is musical in the States to concern Europe.

America's Response

IN RETURN for the rich measure of musical achievement and inspiration which we have received from Europe, it is interesting to estimate what we have sent overseas to our motherlands and fatherlands.

First we must mention the simple, heart-melting melodies of Stephen Foster, which were far more Irish and English than Negro in their structure. They found their way to Europe and were widely adopted by our English-speaking brothers. Our second exportation was of far more practical than artistic value. It was the so-called American organ, or parlor organ, or harmonium, which was exported to Europe for years by the boat-load. This was the machine gun of the Gospel Hymn epoch in American Music. Entirely apart from musical considerations, the American organ represented American taste in home decoration, at its lowest; although it was probably little worse than the early Victorian bric-a-brac that William Morris fought so valiantly to exterminate. In appearance, the American organ looked like a cross between a soda water fountain and a roll-top desk. In sound it was that of a glorified accordion. Yet it served the important purpose of providing a keyboard instrument in thousands of homes which could not afford a piano. Great numbers of these organs still exist in the "hackwoods" mountain cottages of Kentucky, Tennessee, and other states. The problem of some of our mountain schools is that, after the student has been trained to play the piano excellently, she is often obliged to go back to a community where the home instrument is still the parlor organ. I have no doubt that many of the parlor organs may be found to-day in Europe. Their longevity is infinite. They

THE ANGLO-AMERICAN MUSIC CONFERENCE

The Anglo-American Music Conference, which met for the first time this year at Lausanne, Switzerland (August sixth to ninth), under the presidency of Sir Henry Hadow (for England) and Dr. Walter Damrosch (for the United States of America), represented a most important movement for a practical plan of coöperation between the artistic and musical educational interests of Great Britain and the United States of America. A large number of noted educators participated. The General Addresses were made by Dr. W. G. Whittaker, Dr. Saleeby, Edwin Evans, Clarence C. Birchard, James Francis Cooke, Dr. Fairstow, Percy Scholes, Dr. Augustus O. Thomas, M. Jacques-Dalcroze, and Paul J. Weaver. The American Chairman, Speakers and Artists included: Hanns Pick, Ribau-Pierre, Ernest Schelling, Guy Maier, Charles B. Griffith, Willard MacGregor, Miss Mabelle Glenn, Dr. Will Earhart, Dean Wm. C. Mayfarth, Ernest G. Hesser, Herbert Witherspoon, Mrs. Harriet A. Seymour, George Gartlan, Dean P. C. Lutkin, Arthur H. J. Searle, Arthur E. Heacox, Mrs. Satis N. Coleman, Leo Rich Lewis, Mrs. Agnes Moore Fryberger, William Arms Fisher, Arthur Shepherd, M. Teresa Armitage, Louis Mohler, Frederick Jacobi, Miss Marie Withrow, Miss Sara Shillingsburg and Miss Inez Field Damon.

are the Methuselahs of the keyboard instruments.

Following the American organ came the third exportation—the phonograph invented by Thomas Edison—which led to the creation of the new science and art of recording sound and preserving musical interpretations. Within a few miles or so of my office in Philadelphia (although in the neighboring state of New Jersey), the enormous plant of the Victor Talking Machine Company ("His Master's Voice") has become the mecca for famous musicians from everywhere, whose recordings have in turn been shipped by the millions to all parts of the earth. In this one plant, some fifty-three acres, or about one hundred and twenty-five hectares, of floor space are devoted to the manufacture of records and instruments. In similar manner, the Columbia Phonograph Company, the Brunswick Company, the Edison Company, and other organizations, through their huge production centers in Europe and in America, have literally flooded the world with opportunities to hear musical masterpieces reflected through a marvelous scientific accomplishment which came originally from the brain of the tireless Edison.

Here we must recognize, as the next and fourth American exportation, the unique figure of Isadora Duncan. Her field was that of the dance and, therefore, only quasi-musical; but her spirit has inspired thousands with new conceptions of rhythmic expression. She was an idealist to the point of fanaticism. She kicked up her legs and kicked down conventions like the born radical that she was. She shocked millions in her homeland, who, unable to comprehend the nature of such a human animal, refused to find anything in her art but needless contortions. In Europe she was received with open arms and was accepted as a new prophet of the poetry of motion.

Fifth among our musical exports are the splendid marches of John Philip Sousa, which one of the eminent British musical critics described some time ago as the most distinctive music we have produced and also the most representative of our dynamic Americanism. Certainly these compositions gained world currency and are still widely played—many after thirty or forty years of popularity. The Sousa marches and the Sousa band, with its notable innovations in instrumentation, galvanized America in the imaginations of many a European-born musician who has since made fame for himself in lofty fields of musical endeavor in America. Even our famous orchestral conductor, Leopold Stokowski, confesses to this.

The Jazz Barrage

AMERICA'S NEXT BARRAGE, the sixth aimed toward the helpless world, was "jazz"—which, born in a brothel, gradually emerged into semi-respectability by way of the ballroom floor. Attributed to negro composers, it is really far more the scum of the melting-pot of America, a conglomeration of the rhythms and melodies of peoples of all lands fighting for existence in the new world. The Negro has had his part in the introduction of distinctive rhythmic patterns; but on the whole he had far less to do with "jazz," save for the performance of a few "jazz" tunes by Negro bands, than most people realize. The Negro deserves far more credit for the evolution of spirituals than he does for "jazz." The most famous "jazz" music has come direct from the hands of composers of Russian Jewish birth or background, to whom America has given vocal liberty. I refer to Berlin, Jolson, and Gershwin. When one considers the struggles of these men, and many like them, to rise from the social depths to their present position in the field of popular music, it must be realized, in all fairness, that in no other land could such sensational advances have been possible. Surmounting unthinkable obstacles and enduring terrific privations, they have found original idioms and humanistic forms of expression which are so elemental that their works have now and then distinctive art values. Our subject is musical idealism in the New World. Surely it is an idealism which led George Gershwin to fight his way from the lowest rungs of the musical ladder to the piano concerto, which he has played with leading American orchestras.

Finally, in an all too restricted fashion, we have sent forth the works of Edward MacDowell, Mrs. H. H. A. Beach, Charles Wakefield Cadman, Ethelbert Nevin, Thurlow Lieurance, Horatio Parker, Reginald de Koven, George W. Chadwick, Deems Taylor, Edgar Stillman Kelley, John Alden Carpenter, Henry K. Hadley, James H. Rogers, Ernest Kroeger, and a group of other composers, whose works in larger and smaller forms have found their way to some of the leading concert halls of Europe. We are immensely proud of the recognition they have gained. They have put into currency many enchanting melodies and some remarkable works of broad dimensions. In many instances their musicianship has risen to magnificent peaks of mastery. I will not court journalistic suicide by attempting to indicate a preference for any one of these composers.

It is not in this area, however, that we are to find the highest evidences of Musical Idealism in the New World. Nor are we to find it in some of our symphony orchestras which have received world acclaim. Nor are we to discover it in our heavily-endowed musical institutions. Nor will we see it in the fine standards of the Metropolitan Opera Company of New York or the Chicago Civic Opera, nor in our far-reaching American musical industries; but we will find it rather in a most extraordinary and highly exalting outlook upon music as a broad highway to a finer and happier existence. We have three manifestations of this:

Manifestations of Idealism

THE FIRST and most significant is revealed in the work accomplished by the public school music supervisors of America, which, during the past quarter of a century, has revolutionized the music in the public schools. Statistics are dull and you will not be bored with them now; but, if this audience could be transported by some marvelous magic to one of the very excellent American schools found in thousands of fair-sized American communities, and if you could hear not merely the unusual quality of the singing and of the orchestral groups, but, most of all, witness the insatiable zeal shining from the eyes of the young folks who now find a new life idealism in this invigorating art, you would sense instantly that a great part of America's great musical future rests here. To-day, literally millions of children in America are enjoying musical cultural advantages of a highly superior character. In this work, the radio, the talking machine, the player piano, and the musical press, all play a significant part.

Many years ago I made a trip of several thousand miles, visiting European musical centers for the purpose of inspecting in a general way musical educational conditions. At that time I heard most of the fine student orchestras of Europe in the great conservatories. In fact, I played in one of them. Would it surprise you to learn that, thanks to the public school music system in America, there are now scores of very excellent orchestras in the public schools in all parts of America? Some of the combined orchestras in some cities attempt very ambitious programs. The National High School Orchestra of over three hundred remarkable players, under Joseph E. Maddy, has, as many of you know, been a real thrill to Dr. Walter Damrosch, Frederick Stock, Ossip Gabrilowitsch, Carl Busch, and every famous director who has conducted that unusual group of musical enthusiasts. This is presented as a manifestation of American idealism in music, because it has been my privilege, for a lifetime, to know large numbers of the great body of music supervisors in the public schools, and because I have had immumerable opportunities to admire that spirit of sacrifice for a great goal which is the very essence of idealism. They are not high-salaried public executives. Many callings in America would yield leaders of similar intelligence, training, and talent, larger incomes; but these zealous music workers find in their field a joy which is a delight to witness. At Chicago, at the 1928 Biennial Conference of Music Supervisors (5,000 in number), founded by the noted American educator, Dr. Frances E. Clarke, lasting a full week, and held in a typically enormous American hotel, there was an overwhelming spirit of enthusiasm and idealism which was one of the most stimulating and inspiring experiences I have ever known. One was simply swept away by the sincerity, ambition, and accomplishments of this wonderful group of teachers, in helping to bring music in its finest forms to the youth of America.

America's Musical Clubs

THE SECOND EVIDENCE of musical idealism in America is the amazing spread of the National Federation of Musical Clubs. This organization is composed of five thousand clubs with five hundred thousand individual members, largely women, who seek through weekly and monthly meetings to keep in intimate contact with music. The clubs range from small groups in country towns to huge gatherings in large cities. Let us go, for instance, to a typical meeting of a musical club in my home city of Philadelphia, which boasts four large clubs: two, the Matinee Musical Club and the Philadelphia Music Club, each having memberships of nearly two thousand. We enter the ballroom of the elaborate Bellevue-Stratford Hotel, an eighteen-story structure covering a city block. In the ballroom, which resembles that of some European Palace, are seated some two thousand auditors with a very large proportion of women. The guest of honor for the day is, let us say, Richard Strauss, or some other artist of great distinction. There are speeches and afterwards a very fine program presented by noted artists engaged for the occasion, and also by club members of manifest ability. Such a club will meet every other week. While it is indisputable that many members of such clubs have higher regard for the social advantages than for the musical opportunities, it is nevertheless true that these large clubs have fostered musical education enormously, have provided fine openings for young artists, and have conducted much important musical sociological work in Philadelphia and in other parts of the United States. The Matinee Musical Club, for instance, rebuilt a French village after the great war. The Philadelphia Musical Club maintained for years a highly creditable Operatic Company. Philadelphia now has three notable resident opera companies. The Matinee Musical Club has a fine chorus and a very active Junior Orchestra. It also has noteworthy opera schools. The performance of D'Albert's "Tiefland," given this year by the Opera Class and the Student Orchestra of the Curtis Institute of Music of Philadelphia, on which Mr. Josef Hofmann is the director, ranks among the very finest operatic performances I have heard; and in saying this I am thinking of memorable evenings at La Scala, the Opéra Comique of Paris, of Berlin, Leipsig, Dresden, Brussels, Munich, Bayreuth, Monte Carlo, Covent Garden, Chicago, and the Metropolitan of New York. It is one of the signal manifestations of the huge advance in standards of musical education in the United States. One of the Philadelphia women's musical organizations is a Women's Symphony Orchestra playing excellent programs in widely-acclaimed fashion. The wife of a noted Continental diplomat said to me recently, "Before we could have such clubs in my country we would have to rebuild our social structure and also our hotels." The clubs in the smaller towns and cities are sometimes modeled after these big town clubs, but more often they are likely to delve more intimately into musical educational problems. Hundreds are history clubs, or music study clubs, doing cultural work of a very high and constructive character. In all, the music clubs of America represent distinct evidence of the idealistic tendency of large groups of American men and women to devote their energies and talents to fostering fine music. It must, however, always be remembered that America as a whole is in an evolutionary stage. Rachmaninoff has proclaimed New York as one of the greatest modern music centers of the world. This is one opinion of a foreign visitor. But New York is not America any more than Paris is France. America needs its musical clubs in hundreds of small towns more than you may realize. It is proud of the luminous idealism they represent.

Music in Colleges and Universities

THE THIRD manifestation of musical idealism in the United States is the very extensive manner in which music has been adopted in colleges and universities as a regular part of the academic work. Some of the music schools in American colleges and universities have equipment and courses that would prove very interesting for the European visitor who chances to survey them. The Eastman School of Music at Rochester University has, for instance, one of the finest conservatory buildings in the world, with a huge opera house and a magnificent concert hall available. The factor of idealism enters in the attitude of these colleges in continuing the elements of a broad cultural training afforded by a classical education together with music. Thousands and thousands of American students take their Homer, Virgil, Goethe, Hugo, Shakespeare, trigonometry, astronomy, chemistry, and foreign languages hand in hand with Bach, Beethoven, Chopin, and Debussy. The outcome of such training must be felt in the future.

(Continued on page 692)

A Master Lesson on the Chopin Etude Opus 25, No. 2

ISIDOR PHILIPP

TRANSLATED FROM THE FRENCH

By FLORENCE LEONARD

CHOPIN, when he was hardly twenty years old (October 20, 1829), wrote from Warsaw to his friend, Titus Woyciechowski, "I have composed an Etude in *my own* style," and on the 14th of November he announced to the same friend the completion of several Etudes which he would like Woyciechowski to know.

Between his nineteenth and his twenty-third year, Chopin composed the twelve Etudes of Op. 10, those Etudes which, beyond any other of his compositions, show his extraordinary genius. In these it is not too much to say he transformed the art of music in general.

To realize this fact, we have only to consider the Etudes which were in use at that time, 1830. There were Etudes by Hummel and Moscheles, Cramer and Clementi, Berger and Kessler, Bertini and Czerny. Compare these with the Chopin Etudes! It is plain that the Etudes of Chopin are masterpieces. Not only that; they opened to music and technic a new horizon. For they abound in bold inventions and in thrilling poetry, and their beauty of form is absolutely perfect.

Chopin wrote these Etudes with technical objectives in mind, and therefore introduced into them every sort of pianistic problem which had to do with technic. There are arpeggios, traversing the whole length of the key-board, chromatic scales, dissimilar rhythms, double notes.

But also he transfused into them such lofty beauty, such poetry, such compelling elegance, that each one is a pure work of art.

James Huneker, in his admirable book, "Chopin, the Man and the Artist," has devoted long pages to the Etudes. He calls them the work of a Titan, and he predicts that they will live forever.

Another critic, Niecks, has said, "They (the Etudes) have never been equalled. Whether they are studied from the æsthetic point of view or from the technical, they are unique, for not one page of their like can be found in any other master."

Kullak also has written of them. He says, "In the Etudes Chopin has given us, in concentrated form, all his art, all his genius."

George Mathias says, "In the Etudes Chopin reveals himself with more youth, more vivid life, more verve than in any of his other works."

Heller writes, "Chopin, in the Etudes, enters a hitherto unexplored country of harmonies and rhythm."

Mme. Ramann, the biographer of Liszt, suggests that the Etudes of Chopin were due, in some part, to the influence of his association with Liszt. But the contrary is true. The date of Book 10 of the Etudes proves this fact. They exhibit both courage and deep feeling. And, in this regard, they are monumental as well as unique in the art of music. But let us compare them with the Second Book, Op. 25. We do not find here any difference in the style, in the manner of writing, such as would indicate a new influence! No! There was doubtless an absurd excess of devotion, on the part of Liszt's biographer, which led her to make this claim.

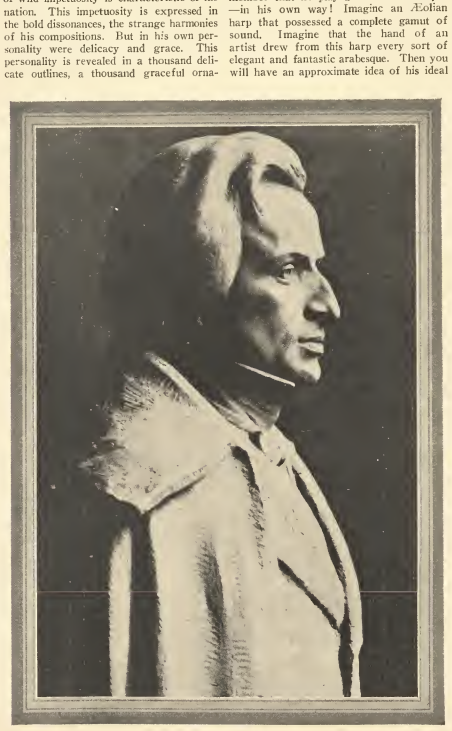
Liszt's Praise of Chopin

LISZT HIMSELF often expressed his wonder and his admiration with regard to the art of his great contemporary, an art which he found new and original.

He wrote, once, a review of a concert which Chopin had given, in which he himself played one of Chopin's Etudes. In this account he said, "I will not undertake, here, a detailed analysis of the compositions of Frederic Chopin. But I will say that, without insincere seeking for originality, he is *himself* in these works, both in style and in conception." The ideas are new and he gives them, moreover, a form that was till now unknown. A sort of wild impetuosity is characteristic of his nation. This impetuosity is expressed in the bold dissonances, the strange harmonies of his compositions. But in his own personality were delicacy and grace. This personality is revealed in a thousand delicate outlines, a thousand graceful ornaments that spring from his inimitable fantasy." (Gazette Musicale, 1847).

This article was a pendant to one by Schumann. Schumann's article was signed "Eusebius," and appeared in the "Neue Zeitschrift für Musik," which he himself had founded.

Schumann wrote: "This name that we have mentioned so often, as of a rare star, risen in the late hours of the night, is not to be forgotten. Whither will its course tend? How long will its brilliancy endure? Who can know! From the moment when it first appeared, even a child would have recognized it, because of its deeply glowing rays. I remember hearing Chopin play most of his Etudes, and I remember that he played them *à la Chopin* —in his own way! Imagine an Æolian harp that possessed a complete gamut of sound. Imagine that the hand of an artist drew from this harp every sort of elegant and fantastic arabesque. Then you will have an approximate idea of his ideal playing. It is impossible to describe such playing. It is like a dream which one would fain remember forever.



FREDERIC CHOPIN
From a statue by Fix-Masseau

Too Fair for Choice

STEPHEN HELLER was especially enthusiastic over these works, at the time of their publication. "What more does one need," he wrote, "to assure hours of perfect happiness!. For my part, I search among these *poems*—it is the only word which fits the creations of Chopin—to find which ones I shall fix in my memory. But what can one choose from these beloved Etudes?

And Heinrich Heine, the poet, said "Chopin is the great poet of music."

It was a curious coincidence that Chopin should have dedicated the Etudes of opus 1 to Liszt, and those of opus 25 to Madame d'Agoult.

Marie de Flavigny, very beautiful, witty, fascinating, had married at the age of twenty, the Comte d'Agoult. In 1835 she left him for Liszt. Three daughters were born of this union. The third was Cosima, named for Lake Como, on the border of which she was born. Cosima was first the wife of Hans von Bülow, later of Richard Wagner. The salon of Mme. d'Agoult and Liszt was frequented by all the celebrities of Paris, and it was here that Chopin made the acquaintance of George Sand, who had such an influence on his life.

Frost-Webs

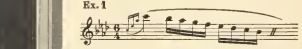
LET US PASS to the Etudes themselves, and to one in particular, opus 25, No. 2, in f minor. This Etude fixes itself forever in the memory. Huneker says that it has the delicacy of frost flowers on the window-pane.

Mathias has told me that Chopin played it *pianissimo*, without *rubato*. His fingers were like velvet, with an ideal legato, as if he overcame completely the blow and the rebound of the hammer.

"Play this Etude transparently, without nuances," said von Bülow, "Delicately—dreamily." Mendelssohn wrote that he had never heard anything so enchanting as these pages, when played by Chopin's fingers. Chopin himself called this Etude, with its sweet murmurs, "the ideal portrait of Marie" (Marie Wodzinska).

Chopin's pupils, no matter what grade they were in, were all required to play their scales very carefully, and, besides these, with equal care, the Preludes and Exercises of Clementi. In particular they had to play that one in A flat!

Ex. 1



If any note sounded dry or harsh it had to be repeated and was severely criticized. Mathias has told me that the first arpeggio of this exercise caused many tears to flow. It had to be played rapidly, crescendo, with perfect smoothness. It must be repeated a hundred times. The Etude had to be studied in all possible ways, slow and fast, *forte* and *piano*, *staccato* and *legato* until the whole could be played evenly, *legatissimo*, without mishap or stumbles.

Mathias, in his preface to my "Daily

(Continued on page 687)

Questions on Class Teaching Answered

By Julia E. Broughton

OF THE DEPARTMENT OF MUSIC EDUCATION OF NEW YORK UNIVERSITY

Q. Do you think Class Piano work is a fad which will be soon discontinued?

A. No, I do not so consider it. It is a plan which, it now seems, will eventually be perfected and included in the curriculum of all public schools.

Q. Should the private piano teacher undertake this work?

A. If he knows of children who desire lessons and cannot afford private instruction, the private teacher might experiment with one or two small classes on Saturdays.

Q. What material shall I use for a class of very young children?

A. The book, "Music Play for Every Day." For older children John M. Williams' "First Year at the Piano" is very satisfactory. (The above books are published in sections, which makes the initial outlay for material small.)

Q. Shall I accept in my classes pupils who do not have pianos in their homes?

A. It is better if the child has a piano of his own. If not, make sure that he has access to a piano where he can practice daily. He might get along for a few weeks with a portable keyboard, if he is very much interested.

Q. How can I hear all the members of a class play during an hour lesson?

A. Work fast; hear the children play in turn. It is not necessary to hear more than a few selected measures of each piece.

Q. How shall I obtain permission to teach piano classes in a school?

A. Secure permission from the Board of Education, the Superintendent of Schools, and finally the principal of a specific school.

Q. How large should piano classes be?

A. They should include not less than four nor more than twelve pupils. If this work is new to you, begin with a small group.

Q. I am a private teacher but am interested in group teaching. Do you think I should undertake this work without special training?

A. Most teachers need special training in class procedure. One must know how to direct the activity of several pupils at once. If you have never done this, a short normal course in class teaching, with the usual practice teaching, would give you more confidence.

Q. I do not understand why group instruction in the schools will not deprive the private teacher of his pupils. Is this fair?

A. I am sure you realize that many children cannot study the piano because private lessons are too expensive. If these children could have the privilege of studying piano in the schools, and you as their teacher might some day have the opportunity of being paid a regular salary by the Board of Education, would this not be an ideal situation for all concerned?

Q. How many pianos are necessary?

A. If your class numbers ten or twelve pupils, one piano will be sufficient, although two pianos could be used to advantage.

Q. How can I watch a group of ten children and see what each is doing all the time?

A. Visit an ordinary school room. Watch a capable teacher handle a group of forty or fifty children. She somehow manages to assist the individual pupil quickly and definitely, without losing the attention of the entire class.

Q. Do you believe that parents should visit the piano classes?

A. Yes, as often as possible. This brings about better coöperation in the matter of home practice, which is an important factor.

Q. What equipment is necessary for class work?

A. Piano, tables and chairs of proper height, portable or paper keyboard, blackboard, staff liner, music racks, instruction books.

Q. Do piano teachers in public schools have to present a State certificate in order to teach?

A. If they are paid from State funds, yes. In North Carolina teachers are required to present a certificate. In Michigan, at the present time, no certificate is required.

Q. What is a proper length for a class lesson?

A. One hour once a week. In some cities two class lessons are given weekly.

Q. I wish to start piano classes in my city but do not desire to take pupils away from private teachers. Can you help me with this problem?

A. Accept only beginners as pupils, refusing to teach children who have previously studied.

Q. How old should the children be when they start this work?

A. Usually in the third grade or higher.

Q. Are there any cities where children do not have to pay for class instruction in piano in the schools?

A. Yes, there are several. Los Angeles is an example, where piano instruction is offered as part of the school curriculum.

Q. I have a class of twelve pupils. Four are much more advanced than the others. What shall I do about this?

A. Divide the class into two groups. It is very important that you classify the pupils according to ability and not according to age.

Q. How are the piano teachers in the public schools paid?

A. By the Board of Education or by the children themselves. As a rule, the first classes in a community are paid for by the children, at a low rate. Later, when the work has proved to be successful the Board of Education is willing to pay the teacher's salary.

Q. I have difficulty with discipline. The children seem to get excited and several talk at the same time. How may I remedy this?

A. In order to accomplish a large amount of work, the pupils must be quiet and orderly. "Pleasant firmness" is a good motto for you. The usual custom of requesting the child to raise his hand when he wishes to speak will help the situation.

Q. Do you approve of adult pupils studying in classes?

A. Yes, indeed. The real problem with an adult beginner is self-consciousness. This is overcome sooner in class than in private lessons.

Q. If pupils are absent from the class, is this work made up by the teacher?

A. As a rule, this cannot be done. Another student can assist the absent pupil and show him the work covered. He will then work this out by himself.

Q. How much shall I charge for class lessons?

A. Twenty-five, thirty and fifty cents, according to the size of the class.

Q. Why are so many private teachers opposed to class teaching?

A. Personally, I believe it is a progressive step, but I acknowledge that a great deal of class teaching has been poorly done, thus arousing prejudice against it. Whenever the teacher has been efficient, the results have been correspondingly good.

Q. Do you think the director of music in the public schools should do this work?

A. When possible, a specially trained class piano teacher should be employed. The director of music, of course, supervises this work. In Dallas, Texas, a special director of piano class work supervises the work of several teachers.

Q. Do the children pay for their lessons each week?

A. This is not a good plan. They should pay for a month's or term's lessons in advance. This insures regular attendance and saves the teacher's time.

Q. How can I be sure that the pupils will practice at home?

A. Have regular printed practice slips, which you give out at the end of each lesson. These are to be filled out and signed by the parent and to be returned to you at the beginning of the next lesson.

Q. Why have some grade school teachers been allowed to teach piano classes? I disapprove of this very much.

A. Because the regular piano teachers have been so backward in investigating this new idea, and in some communities the demand for class piano instruction has been so insistent that it has become necessary for someone to carry on this work.

Q. Is it not true that piano class work has been commercialized by various music interests?

A. Yes, this has been the case in some cities; but this form of promoting class work has been practically discontinued because of the prejudice against it. It is now generally recognized that this is an educational field of work which should be carried on by trained musicians.

Q. What kind of keyboards should I use?

A. The portable keyboard with individual key action is best, although more expensive than the paper keyboards.

Paragraphs from Schubert's Diary

A MAN'S real mind is best illustrated by his thoughts. One sees in Schubert's face the genial, care-free countenance of the Austrian professional man. Schubert, however, was perhaps a deeper philosopher than most people realize. The Etude presents this month a very handsome colored portrait of Schubert taken from the oil painting by Wilhelm August Rieder as a supplement to these reminiscences.

The following extracts from an entry in this composer's diary (as reprinted in "Franz Schubert's Letters," published by A. A. Knopf) reveal a side of Schubert with which too few people are familiar:

"Man is like a ball, the plaything of Chance and Passion.

"This sentence seems to me to be extraordinarily true.

"I have often heard it quoted: The world is like a stage where each man has his part to play. Praise and blame are awarded in the next world. But just as theater rôles are laid aside, so are our life rôles, too, and which of us can say if he has played his rôle well or badly?—A bad theater *régisseur* gives out parts to his people which they are not capable of playing. But there is no question of negligence with us. An actor has never been dismissed from the world-theater, surely, because he spoke his lines badly? As soon as he gets a suitable rôle he will play it well. Whether he is applauded or not depends on how the audience, singly and collectively, is disposed towards him. Up there praise and blame depend solely on the World Régisseur. For blame is saved up, too.

"A man's natural disposition and education determine his intelligence and his heart. The head should be, but the heart is, the ruler. Take people as they are, not as they ought to be.

"Happy moments relieve the sadness of life. Up in heaven these radiant moments will turn into joy perpetual, and ever more blessed will be the vision of worlds more blest.

"Happy is he who finds a trusty friend. Happier still he who finds a true friend in his wife.

"Nowadays the idea of marriage is full of terrors to a single man. He sees in it only dreariness or wanton sensuality. Monarchs of today, you see this and are silent! Or do you fail to see it? Then, O God! veil in darkness our minds and our senses; yet one day draw back the veil again without us having suffered harm.

"Man bears misfortune without complaining, and finds it thereby the harder to bear.—Why then did God endow us with sympathy?

"Light head, light heart! Excessive Fight-headedness usually conceals a too heavy heart.

"The wise man's greatest unhappiness and the fool's great happiness are grounded in custom and convention.

"The noble-minded man experiences, in misfortune as in prosperity, the full measure of both.

"Now I cannot think of anything more. Tomorrow I shall certainly think of something else. How is that? Is my mind duller today than tomorrow because I am sleepy and full-fed?—Why does the mind not go on thinking when the body is asleep?—It surely goes a-wandering—It cannot sleep, too?

"What strange ideas!
Do I hear folks say?
They cannot be solved,
Try as we may?
So good night
Till morning bright."

Jazz—Whither Bound?

By Gordon Balch Nevin

AS A professional musician this jazz thing interests me intensely, though my musical background and training have been very distant from the paths of jazz. I have no intention of placing before the reader either a pean for jazz nor yet a tirade against it. As a sample of the latter attitude I quote a comment, carried by a recent musical journal, from a woman of some prominence: "When anybody asks me what I think of jazz music I reply that there is jazz and that there is music, but that there is *no jazz music.*" (The italics are mine.) This attitude, I submit, is wrong. A form of musical activity that has reached perhaps one hundred and fifty millions of people in the land of its inception and has been welcomed in many other lands can scarcely be dismissed with a contemptuous gesture.

In constructing an anatomy of jazz music, one is struck first of all by its origin. Its decriers tell us that the cradle of jazz was the brothel. Its advocates say that it sprang from the sidewalks of our great cities. Probably the truth lies somewhere between the two; the dance-hall, the restaurant, perhaps the saloon—these had their place in the genesis of jazz.

And what of it? Did not one of the greatest musical geniuses of all time, Schubert, pen song after song amidst the simple surroundings of the beer gardens of Vienna? The strength of all arts lies in their being firmly rooted in the raw, elemental things of life. Jazz has drawn strength from just such foundations. From the more humble walks of life it has sprung; now they are talking of dressing it up in Paquin gowns and taking it to the opera houses! We may hope to foretell the result through a series of parallels.

The Watermelon Patch

LET US TRY to understand just what is meant when we use the term "jazz." Mr. Paul Whiteman, I believe, is authority for the oft quoted dictum that jazz is not a particular type of music in itself but rather "a *method of playing* music." Even the most superficial observation will substantiate this statement. Have not the jazz men regarded the classics as one great watermelon-patch, and emulated the Ethiopian by pilfering the choicest melodic bits from that patch? The method of playing, you see. Not the thing played. The artisans of jazz also borrow freely from each other, but here again there is classical precedent, for it is a matter of record that the great Handel appropriated, in a most unabashed manner, ideas that pleased him. And no less an authority than Mr. Irving Berlin has stated that traces of reminiscence are a distinct asset in producing a smashing popular success.

Strict originality regarding melodies must therefore be eliminated in any attempt to analyze the elements and future of jazz music. There is a distinctive quality to much of the best of the later jazz composition and a quite individual flavor to some of the melodies, but it is my opinion that the greater part of this flavor must be charged to the inherent rhythmical construction rather than to the melodic outline proper. To this rhythmic consideration we shall shortly come.

In the chord-work or harmonic-web employed by the present inhabitants of Tin Pan Alley, we find considerable of interest. Here the progress of recent years has been fast and furious. Compare, if you will, the type of harmony employed in the popular songs which were in vogue fifteen or twenty years ago with those of today. Take that popular bit of other years, "In the Good Old Summer-Time," and place it beside any recent song hit. In the old-timer we find a chorus using barely six different chords, and practically devoid of "chromatics" or passing notes. And this song is typical of the period in every respect.

Many Hued Harmony

SELECT a modern example, as, for instance, "Persian Rug," and you have a thing fairly bristling with chromatics, using many passing notes, and making use of not less than three times as many different chords as were found in the older song. These proportions will vary, of course, but one is safe in stating that there is at least a one-hundred per cent increase in harmonic variety in the bulk of today's popular music. The sources of this complexity are obviously the classics, but that is another matter.

So, by the route of inverse progression, we reach the mainspring of the "music of the millions"—its characteristic and individual rhythmic construction. Here we must grant that the jazzists have created more than they have borrowed. Upon a primitive "obstinato" rhythm insistently proclaimed by the drums they have superimposed a mass of uneven groupings, split beats, back-time, flutter-tongue effects, and so forth, not to mention "doodling," "dirt," "hot-stuff," and similar terms taken from the weird but descriptive argot of the trade. Hardly a single rhythm is brand new; it is doubtful if there is at this late date such a thing as a new rhythm. But the jazzists have woven some novel patterns with the rhythmic threads, and they deserve credit for some of the patterns they have put together. In the ceaseless alternation of various rhythmic groupings and the kaleidoscopic speed with which the groupings succeed each other lies one of the characteristic qualities of the jazz of today.

Part and parcel of the whole creation is the extraordinary combination of instruments employed and the even more extraordinary "scoring" or employment of these instruments. The thing is absolutely without parallel in this or other lands. We look in vain for those simultaneous spurts of development which the historian usually discovers in various parts of the world when he analyzes the growth of any art or science. The *format* of the jazz orchestra (or *band*, as it is usually called) was created here in these United States, and its present more or less standardized make-up is peculiarly American.

It Takes "Nerve"

IN WHAT other land could have been found the sheer "cheeky" nerve that would have thrown together a brass choir (three to six men), a saxophone choir (three to five men), a violin or two, a piano or two, a banjo or two, and, laboring under the term "drummer," a versatile performer on divers sound-producers of a percussion nature? Multiply this number of men by the jazz factor for "doubling," that is, the playing by each man of more than one particular instrument, plus the wholly original use of countless devices (mutes) for changing the tone of each instrument, and we begin to grasp the chief points of departure from classical "instrumentation." Hence the truth of the statement from one of the crowned-heads of jazz that the thing is *a method of playing* music.

Briefly, then, we have a musical manifestation embracing: 1. melodic lines of no great originality; 2. harmony of considerable sophistication rather than inherent newness; 3. rhythm of a complex nature superimposed on a basic beat of utmost monotony; 4. a technic of instrumentation peculiarly individual.

Before venturing an analysis of these facts and attempting a glance into the future, I wish to confess openly that, despite my training along strictly "classical" lines, my years of labor in the field of church music and pedagogy and my writings in the field of organ music and pedagogical material, *I frankly enjoy jazz* of the better type, when played by first-rank organizations. Third and fourth-rate "bands" are something entirely different, and I am considering only the better class of jazz as produced by the leading exponents of the art.

This confession is a bit courageous for, as the English critic, Francis Toye, says, "We Anglo-Saxons show a marked preference for light music, and, for this very reason, are loth to believe that it can possess merit equal to that of music more difficult to appreciate." We find it difficult to reconcile our likes with the things we have been taught. As Toye adds, "One cannot have Puritan ancestry with impunity!"

There has been much be-fogging of the real issues, and to this be-fogging the jazz propagandists have materially contributed. Ernest Newman has neatly called attention to an important point: "Jazz has two aspects—the musical and the terpsichorean. It is still unequalled as a medium by which fair women may perspire in the arms of brave men." This is a bit harsh in that it implies too-severe limitations.

Jazz by the Dose

JAZZ IS also a medium by which the digestion may be aided and by which the cares, worries and monotony of this nerve-taut age can be temporarily forgotten. For the present-day theater, especially for the musical show that has so nearly destroyed the operetta of other years, it is nearly ideal. At the banquet it may serve as a narcotic to the boredom which formerly was assuaged by the juice of the grape. In an age that prays above all things to be spared the tortures of quiet thought, jazz has its sure position. When conversation, that lost art, languishes and dies:—"turn on the radio; let's have some jazz!"

We have indicated that the strength of jazz music lies, in a diminishing scale, within these qualities: its orchestration, its rhythmic individuality, its ventures into sophisticated harmony and its melodies. Reduced to the essence this means that the technic is stronger than the motivation. Were jazz the property of the few, this would spell its early sentence to death; but jazz is not the property of the élite and hence it means nothing of the kind. What it does indicate is approaching fixation, the ease-hardening of a well-worn groove, a condition of standardization.

Everything considered, the past year has shown less development than did any three months of the five years previous. The bigger bands, using thirty to thirty-five men have come and, for the most part, gone; the usual number is now between twelve and twenty. This does not spell retrogression. Rather, as M. Montague-Nathan has said (in discussing the symphony orchestra), "Bigness as an end and even as a means has little to recommend it, and the future of the orchestra must be with those who know full well that simplicity is not incompatible with beauty."

There has been not a little talk of "jazz symphonies" and "jazz operas." Some of this talk has been obviously the rankest press-puffery and can be heavily discounted. Some of it, well-meant no doubt, has been sincere. But aside from all other considerations let us remember that jazz is fundamentally a dance-form, and it is a "short-phrase" form of music at that. Its phrases are almost invariably of four or eight measures' length. No great symphonic or operatic technic can be developed from as stereotyped a construction as this.

Quick-timing a Great Melody

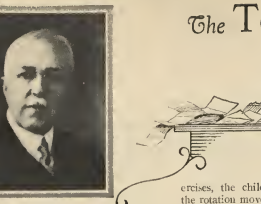
PROBABLY the greatest single theme ever created in jazz—the sonorous E-major theme from the latter portion of Mr. George Gershwin's "Rhapsody in Blue," a theme that pulls to a big climax, perhaps the biggest climax ever attained in light music—has such a short phrase line that, obviously, Mr. Gershwin did not know what to do with it after he had once stated it, and so fell back on the pitiful ineffectiveness of "quick-timing" or playing it at about double its original speed.

He either failed to realize what a tremendous tune he had created or, and more likely, he was so deeply bedded in the tricks of the musical *revue* that quick-time seemed the only change possible on a restatement. But the suspicion will obtrude that had a great composer of classic training manipulated that theme the result might have been a better treatment, a better development, but that it very likely would not have been, in the end, *jazz! East is East, and West is West, and never the twain shall meet!*

So we reach the conclusion that this child of the sidewalks (of New York, for the most part) is a practically fully developed youngster, smart, pert, sophisticated, a bit hard, a bit wistful at times, not an art form, not susceptible of much development beyond its present status. But it *is* a manifestation of the American temperament and background—that background which, as the Constitution so bravely states, offers to everyone the chance for the "*pursuit* of happiness." It is a music short-lived because of its highly commercialized distribution, designed to catch two hundred million ears as quickly as possible, to be briefly enjoyed, and then to make way for other examples of the same general pattern, it is a music demanding no concentration from the listener—it may be heard in a state of mental relaxation, yes, even inattention! And does this not justify existence? Do we not need, in our strenuous civilization, just such a soporific, such a hypnotic?

But when the claim is advanced that out of jazz will come symphonies and operas, I, for one, must decline to agree. The suspicion will obtrude that he who advances this claim has his tongue in his cheek. Even at its best, or, shall we say, at its most complex, jazz harmony is always more ingenuous than classical harmony, that is, its progress can be more nearly anticipated by a musician.

(*Continued on page 699*)



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Ideals in Teaching

An experienced and successful piano teacher sends the following summary of his ideals, a summary which should appeal to every thoughtful and progressive member of our Round Table band. It is evident that he is a man of *vision*, one who, in pursuing all the infinite details of the daily lessons, looks forward to the ultimate meaning of it all and to the larger results which he hopes to accomplish. It is such forward vision that we all should cultivate and which should constantly encourage us amid the ceaseless and perplexing problems of a teacher's work. Note especially how he stresses the importance of systemization which is so necessary in carrying out a definite and logical plan of instruction.

My problems, in a nutshell, are as follows. How can I incorporate the correct principles of teaching in its many phases with the amount of time which the average child gives to practice and with the home conditions of "running to and fro" that are so common? How and what can I eliminate from my teaching plan that is not absolutely essential? I never before realized to such an extent the necessity of systemization in carrying on my instruction.

My ideas of teaching may be thus summarized: (1) I judge my success as a teacher by the saving of pupil mortality, by the number of pupils who continue their work long enough to derive enjoyment out of it. (2) I try always to ask myself if I am proceeding from the "known to the unknown" in introducing each new idea to a pupil. (3) I feel it my duty to provide a musical equipment that is broad and thorough in that it provides the ability to play readily those things which the student would like to play in later life or at any time. (4) I feel that much reading of music, ensemble playing, transposition and technic are the main essentials, also harmony, since analysis is important, that is, the quick recognition of modulations and of the relation of passages in all forms to their key. This would represent the ability to read in large units.

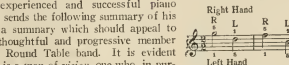
Hand position be also a strong point with me. It seems absolutely essential that the hand be developed, that the fingers acquire certain definite habits of attack, independence and a more or less fixed style of fingering resulting in fingering patterns which would be easily transferred to practical use. I wait until I have acquired this condition before I enter into the study of scales and arpeggios.—B. F. K.

Relaxation With Beginners

How would you go about teaching relaxation and weight playing to a beginner? How would you incorporate it in the teaching of technic, studies and pieces?—B. K.

There are two playing conditions which lie at the root of technical ease and which therefore should be taught from the very outset. One of these is a *loose wrist* and the other is *forearm rotation*. As to the first, I have often suggested the recurring use of the simple device of allowing the hand to dangle loosely from the wrist in free air, a device which may become a salutary habit with the youngest pupil, if it is employed when he begins or when he ends everything he plays.

As to forearm rotation and its application to weight playing, I may refer you to Tobias Matthay's little book, "The Child's First Steps in Piano Playing," in which he describes how, by starting with table exercises, the child may gradually develop the rotation movements, with concentration of weight down into the keys. Such exercises, in playing melodic progressions such as the following:



may be practiced on the keyboard by holding the wrist high and throwing the hand alternately to right and left.

Scales and Sonatas

(1) In your estimation what is the best book of scales in double notes, that is, thirds and sixths, to use with pupils?

(2) How many Mozart, Haydn and (earlier) Beethoven sonatas would you advise using with an average pupil?

(3) Is it advisable to omit movements in sonatas or concertos when certain movements are too difficult for the pupil?—L. B.

(1) An excellent book that covers these and other forms of scales is "Mastering the Scales and Arpeggios," by James Francis Cooke.

(2) One or two sonatas by each of these composers is generally sufficient in the earlier grades, alternated with other classics, such as Bach's "Two-part Inventions," and with more modern composition. Of course as the pupil progresses later sonatas of Beethoven may be freely given.

(3) It is quite all right to teach individual movements which are especially suitable for a pupil's condition. For instance, the last movement of Beethoven's *Sonata Op. 26* may be given as a splendid technical exercise for an advanced student (Liszt regarded this movement as the finest piano study ever written!) It is well to concentrate on a single movement of a concerto, such as the first movement of Beethoven's Op. 26, until it is technically mastered and also memorized rather than to seek to cover in the same time the whole work, with but half-way results.

A Slow Pupil, Hands Separate

(1) Can anything be done for pupils who cannot play quickly? I have a little boy who, after having had a piece for weeks, has to sit looking at the notes for a few minutes before playing, just as though he were reading at sight, and not very well at that! He has no sense of rhythm and isn't interested in music. What shall I do?

(2) I was taught to practice hands separately, but find that teachers insist on beginning with the hands together. Which do you think is the better way?—F. C.

(1) It is much less of a fault for a pupil to play too slowly than too quickly, as is often the case. Cultivate promptness in his work by playing duets with him for a few minutes at each lesson.

Give him strongly rhythmic pieces (military marches, waltzes, mazurkas and the like). In assigning him a new section to learn, have him drum out the chief rhythms in advance on a table-top, then on a single key of the piano. Above all, in this process, teach him to accent strongly the first beat of each measure. This will give a rhythmic swing to his playing, which ought in time to arouse his enthusiasm.

Put some special incentive before him, too, while he is learning a piece. Here is where an occasional pupil's recital is a helpful factor, since the thought that he is to play the piece before others on a certain date will furnish him a special incentive for careful study.

(2) You are quite right in making use of separate hand practice, since this means of the study of one part at a time instead of several that are often conflicting. An *étude* or piece may frequently be practiced to advantage by being worked on for at least a week with one hand at a time; thus one learns thoroughly each detail of fingering and phrasing before attempting to unite all parts.

Of course, when a pupil has acquired very careful habits and facility in sight-reading, or when he is studying a piece which is of simple structure and details, the hands may be put together from the start. But, even in such a case, it is wise for a pupil to acquire the habit of beginning the study of any especially complicated passage with first one hand and then the other.

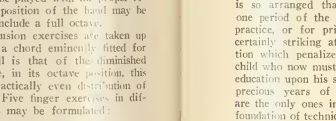
Piano Action, Extension Exercises

(1) Does the stiffness of a piano action hinder one's playing to any great extent, by overtaxing the nerves and muscles? By stiffness I refer to the great amount of effort needed to depress a key.

(2) What is the best way to widen the stretches between the fingers?—J. C. B.

(1) A heavy action, of course, demands more force in depressing the keys, and, if one has a tendency toward a stiff wrist, such tendency will be correspondingly increased. On the other hand, if arm and hand weight is properly distributed and the wrist is kept properly relaxed, no harm need follow. In fact one may acquire an unusual command over powerful tone. If the action is exceedingly stiff, however, I advise you to call in an action expert who may loosen it to the required extent.

(2) Practicing five-finger exercises on the diminished seventh chord ought to help matters. These exercises may be preceded by some finger massage in which each contiguous pair of fingers of one hand are stretched apart and rotated over one another by the other hand. You might also try such exercises as the following, transposed into all keys in chromatic upward succession:



Scales and Arpeggios

Do you think it advisable to teach arpeggios before scales where the size of the hand permits? I am of the opinion that the larger intervals involved in arpeggios would result in more freedom in scale playing when it is taken up.—B. K.

In stretching the hand out to encompass the wider intervals, there is always an added danger of stiffening the wrist; hence, until relaxation is thoroughly established, it is unwise to deal much with extended positions, even with good-sized hands. Also, when a pupil has clearly grasped the structure of a scale, he is better fitted to appreciate the chord intervals into which it may be divided, the degrees 1-3-5 making up the tonic chord, for instance.

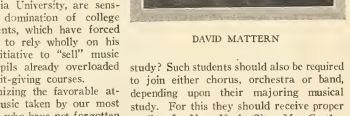
But as scales are mastered one may begin immediately, at least on the arpeggio elements, with such exercises as the following, to be applied to each key as its scale is learned:

Ex.1

If these can be played with the proper relaxation, the position of the hand may be extended to include a full octave.

When extension exercises are taken up more freely, a chord eminently fitted for technical drill is that of the diminished seventh, since, in its octave position, this involves a practically even distribution of the fingers. Five finger exercises in different figures may be formulated:

Ex.2



These are to be applied to all the diminished seventh chords and to be rendered with different tempos and rhythms. If practiced with considerable forearm rotation and with the wrist held above the level they may be made to loosen rather than stiffen the wrist.

Kunz Canon

Do you believe that Kunz Canons are indispensable? How do you teach them?

Although these Canons may furnish excellent technical drill they are musically too dry for the average pupil. Practiced in small doses and learned with the hands at first separately they are good pabulum for pupils who have a tendency toward carelessness.

The Köhler Method

I have been successfully teaching Köhler's "Practical Method" for several years. Of late, however, I have found an occasional pupil who finds Book II of this course too hard, when it follows Book I directly. What book could I use between the two? Would Burgmüller's Op. 100 be the most beneficial, or if not, will you kindly suggest something better?—D.

Burgmüller's book ought to fit in very well. If, however, you prefer something on more modern lines, try "Eclectic Piano Studies," by L. G. Heinze, or "Second Year Study Book," by A. Sartorio.

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

"Tuning Up" Our Instrumental Music Program

By DAVID MATTERN

DESPITE some dubious shaking of heads, it can be truthfully said that never before has school music, both instrumental and vocal, found so many friends among school administrators.

Dr. Thomas Jones of Madison, Wisconsin, Chairman of the Commission of Secondary Education of the North Central Conference, said last year, "We actually believe that music is a worthwhile college entrance subject. It would be in the interest of pupils with ability in music to offer four units' work in music and twelve in academic work." And to the everlasting credit of our own Professor Edgar B. Gordon, the four units of music are now accepted at the University of Wisconsin. Also the University of Michigan, I am told, will recognize music when we have a definite course to offer, comparable to that in English Literature. Other educators have seen our crowded high school curriculum and have urged that something be dropped so that music may have a fair chance, and also that music teachers be given facilities at least comparable to those given the athletic department.

Educators Favor Music

EDUCATORS in higher institutions are now advising that credit be given to students taking music lessons with approved private teachers, at the same time it being seen to that their school schedule is so arranged that they may be freed one period of the school day for home practice, or for private lessons. This is certainly striking at the prevailing condition which penalizes the talented musical child who must unmusically superimpose his music education upon his school studies, for these precious years of secondary school life are the only ones in which he can lay the foundation of technical proficiency in music.

Many great leaders, like Professor Kilpatrick of Columbia University, are sensing the academic domination of college entrance requirements, which have forced the music teacher to rely wholly on his personality and initiative to "sell" music to high school pupils already overloaded with required credit-giving courses.

However, recognizing the favorable attitude regarding music taken by our most advanced educators who have not forgotten that famous Dallas resolution, it behooves us to consider well what subjects we should offer for music credit. Until we can honestly earn more, it seems that instrumental music, except in especially favored systems, will defeat its own purpose by asking at first for more than the usual laboratory basis of credit for unprepared work, that is, half credit for one daily period.

The Students' Opportunities

IT SHOULD BE possible for a class pupil to enroll for one period a week, or for five, if he can find a class that will fit his ability. If, as in some systems, the pupil takes his class lesson on Saturday morning, or in an "all-city after school class," from a specialist on his instrument, he should receive the same applied music credit as that given to pupils who can afford to study with private teachers. Mr. Beattie, of Northwestern University, advocates granting two credits in applied music, of the four allowed toward graduation, to pupils intending to take a college course in public school music, or to follow music as a career in other capacities. Certainly they can scarcely hope to get to "first base" without a sound technical foundation on at least one instrument; and to this should be added a generous allowance of piano study. For how could you really handicap a student more in his future career than by depriving him of piano

DAVID MATTERN

study? Such students should also be required to join either chorus, orchestra or band, depending upon their majoring musical study. For this they should receive proper credit. In New York City, Mr. Gartlen tells me, the orchestra practice of four hours weekly, plus three hours of electives in other music courses, gives the regular five hours' credit granted to a major subject.

In many schools pupils receiving credit for private music study must pass a test in harmony or take the school harmony course. The time is coming, when, liberated from an exacting academic curriculum, we can require the passing of a preliminary test in music theory and piano of all students electing advanced orchestra and band work. At least some provision should be made for carrying on these subjects at the same time with the instrumental ensemble. We will then be training real musicians instead of mere instrumentalists.

As a slight digression, it might be said that, if the majority of operettas continue to be turned out and given at the present low standard of musicianship, I cannot see why the participants should be given credit. This only encourages our boys and girls to take them seriously. Many glee clubs and instrumental groups are purely semi-social and not worthy of credit.

Emphasize Musical Qualities

SCHOOLS which place the emphasis on the musical interest of the compositions studied in music appreciation and allow the history to be explanatory and subsidiary to this are working along right lines. No college recognizes a course that alternates harmony and appreciation within its period. Certainly the harmony course is for the more serious student in music; the uninitiated should not be snared into taking it through its association with a course in music appreciation. Let us insist on a full two semesters of harmony at least—anything less must be almost totally lost effort. If we could have two full years of harmony, including some original composition and some elementary practice in arranging, we could give our serious music students a real contribution. But, if the student must choose between harmony and the development of his technic, the technical study must predominate. Never again will come these precious years—the only ones in which an instrument can be mastered.

Fit Work to Student

IN PLANNING a coördinated instrumental course from fourth grade through high school, preliminary tests must not be disregarded. It is no kindness to encourage the unfit, though it is equally true that "there are nubbins in the Lord's cornfield, and a nubbin is entitled to a nubbin's growth." For such we have the general courses; and, if possible, some instrumental parallel to this should be encouraged. But few of us have this, and so those especially fitted must be served first. The test, usually a modified Seashore test, should determine the ability to match tones, the recognition of differences in pitch, accuracy of rhythmic response, physical aptitude for a particular instrument, general application, intelligence as regards other subjects, and previous study of other instruments including piano. Preparation for all this begins in the grades. In the fourth, fifth and sixth grades lessons may be forty minutes to one hour in length, taking into account the element of fatigue in the lesson. This time, after the preliminary ten minutes of tuning, may be equally divided between technic and melodic work, not forgetting the constant regrading and individual help, without which no class music teaching is at any time educationally defensible.

Early Group Work

THE ENSEMBLE in these grades can be begun early if handled carefully. In the sixth grade the ensemble emerges as a real orchestra meeting once each week. A standard equipment throughout all grade schools will facilitate uniformity of teaching and make possible all-city groups. The fife, drum and bugle corps should be encouraged. They are great feeders for the orchestra. Even the kindergarten band will bring out the embryo rhythmic talent. This work certainly merits supervision by the head of the instrument department. One of our finest professional drummers gives an occasional drum lesson to our special kindergarten teachers—and they like it.

In the junior high school (7th and 8th grades) technic classes may be held twice weekly, with daily orchestra and band classes if possible. Those doubling in band may take three orchestra and two band periods. Here students studying with private teachers may be excused from the school technic classes, which from fourth grade up should be furnished to all schools in school hours, scheduled so as not to take the pupil from the same grade class each week. In some systems, if a school can furnish a minimum of eight pupils, it may have a class. Otherwise the pupils must go to the "all-city" Saturday morning, or the after school classes, if they are allowed to play in orchestra or band. Saturday is much better for the younger children.

Rehearsals

WHEN DAILY band rehearsals cannot be scheduled for all, the teacher should see that there is a rehearsal each day, allowing pupils to come on days that their own schedule permits, but requiring a minimum of three periods a week.

In the high school the required number of classes would be the same plus the piano class and at least one year of harmony. Pupils may elect glee club, chorus, music appreciation and history, or a second year in harmony, or instrumentation. It is again understood that pupils not taking private lessons will join the school technic classes on their particular instruments (if one of the proper grade can be provided) or they cannot play in the school orchestra or band. Junior college students may be permitted to take advantage of these school instrumental specialists, and a special class formed for them if enough register.

The above mentioned Saturday classes may meet from October to June. The finest possible professional teacher should give the pupils the specialized instruction that only one who has spent years on his particular instrument can give. The clarinet teachers should test every reed, and the "lay" of every mouth piece. The oboe instructor should teach the boys to make their own reeds. The trumpet and trombone teachers should fit each individual with the best mouthpieces for his particular need.

Uniform Text Books

A STANDARD LIST of text books should be selected and strictly followed, so that a pupil moving from school to school or sent to a higher or lower class need not be required to pay for another book. A student assistant can take care of the detail work of passing and collecting attendance folders, and assigning new pupils to their rooms, leaving the supervisor free to observe the class work and to check on the grading of the classes. If a class cannot be properly graded it should be discontinued. Three unexcused absences should constitute dismissal from

(*Continued on page 683*)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

The Smart Pupil

By T. P. GIDDINGS

Director of Music, Minneapolis, Minnesota

THE QUESTION whether or no we are taking care of the smart pupil is the specter that haunts the dreams of every true educator and tinges his waking hours with acute unrest. The music supervisor is no exception. Theorics. tests, measurements and methods galore are widely used. Yet we seem to be no nearer the answer than before.

A brief survey of music work from another angle may be comforting.

First, let us analyze briefly any well-organized music system. We find as its most conspicuous feature the singing class. attendance at which is required of all through the first eight grades and in an increasing number of school systems through the twelve grades. This is for everyone. Clever and dull alike are cared for in the singing classes. Accompanying and amplifying this main line of music education there begins even in the kindergarten the private lesson on the piano which goes on in varying numbers and grades of effectiveness all through school life.

Class lessons in piano are taking root. Rhythm bands are a feature of the kindergarten while, in later years, the harmonica, bugle and drum corps make their appearance. Private lessons in all the band and orchestra instruments are becoming universal. Class lessons in these instruments are springing up everywhere. Orchestras and bands in grades as low as the fourth are not uncommon and are becoming almost universal in the upper grades and high schools. All these activities have their value.

On the vocal side are seen the smaller singing organizations from the little special choruses in the lower grades to the boys' glee clubs, girls' glee clubs, voice culture classes, opera companies and *a cappella* choirs in the high schools.

Who but the "smart pupils" make up the personnel of all these? With this fine array of special classes for the "smart pupil" the music supervisor may be forgiven for "patting himself on the back."

Let us look at the fate of the "smart pupil" in the "appreciation course" both in and out of school. Here he is quite unhindered. His listening is individual and he may hear as much as his ability allows. This applies to the school classes and to the far greater class held out of school, the radio "listening lesson." Surely here we may rest assured that the smart pupil is well cared for.

The Singing Class

ANALYZING the position of the smart pupil in the regular singing class is a little more complicated and requires, first of all, that the object of the singing class be well defined.

For purposes of comparison let us consider the class of reading in the English language. This class is the first and most important one in the whole scheme of education and one on which the major stress is placed in primary education. The language reading class makes all education possible. Without the ability gained in this class the pupil grows up an "illiterate" and is classed as a know-nothing. The doors of knowledge are closed to him.

The same function that the reading class has in general education the singing class has in music. Unless it functions properly the pupil grows up a musical "illiterate." The key of musical knowledge is kept from him in exactly the same way and to the same degree as is the key of general knowledge withheld from the child ignorant of letters. He may pick up some knowledge "by ear" in music as well in general knowledge, but he is not nor never can be called "educated" in either unless he can read.

There are of course some differences in the two classes in all stages—differences, however, which are more important in the upper grades. In the literary reading class the work is entirely individual in its final effect. One can read and enjoy literature alone as well as with a hundred. Music is not quite the same. In music there is the sound as well as the thought to be taken into consideration. Pitch and beauty of tone are a part of the necessary pre-music vocabulary as are a word vocabulary to the language reader. Proper use of the rote song parallels the speaking vocabulary.

While a sense of pitch and the beauty of tone inherent in every voice is being developed singing one part music should be favored without regard to the number in the class. At this stage, in being individual, it more nearly parallels the literary reading class.

Later, when part singing brings in the harmonic element of the music sung, the singing class differs more markedly from the language reading class. Then, if the pupil cannot read music, he is just "stuck." He cannot learn enough part music by ear to make it interesting; so he gives up the attempt and "hates music." In every case the work has not been of the right type in the lower grades nor has there been enough of it

Various suggestions are offered as a remedy for this condition.

Reclassification

TO GRADE the pupils differently is one suggestion offered: but the fact is, they are probably well graded already, classified as they are, largely on their language reading ability. The ability to read literature and the ability to read music are exactly parallel if the foundation is properly laid and proper methods used.

Every music supervisor sees this every day. Every pupil in one class reads about as well as every other one. In the next class only a few do well. This is due to poor teaching, for in the lower grades the ability to read the simple music used is practically universal. The variation is no more wide than that apparent in the language reading. Getting the teacher to realize this is the principal difficulty since she is all too apt to confuse laziness with lack of ability. Here is one of the unfortunate results of the recent popularity of "tests." "Gumption" has not as yet been tested either in teacher or pupil, and its lack, bad enough in the lower grades, is fatal as the pupil goes on to higher work in his singing.

Certainly it is not reclassification of pupils that we need.

Some years ago a certain grade teacher worked with a rather unfeeling supervisor. On one occasion when a certain result had not been visible in the singing lesson, the supervisor remarked, "Now, Miss Smith, when next you reach into your vast store of devices why don't you fish out the one marked 'hard work' and use that awhile." This is the major trouble in all school work, and vocal music is by no means an exception. The simple device of hard work is far too seldom used. No music is ever learned without it. This might just as well be admitted at the start and our music system planned accordingly. The finest part of it is that here lies the true road to "interest."

This applies all along the line and is more nearly than we suspect the answer to all our musical troubles.

Now that the principal reason for the appearance of poor classification has been disposed of, let us look at what we are doing for those who can go more quickly than the rest of the class.

Adequate Material

IN PLANNING work for the singing classes several points must be kept in mind. The music should always sound like vocal music. And it should fit the voices and musical understandings of the pupils. There must be enough material. Here is where most music systems lag far behind the parallel branch of language reading. Where a child finishes a dozen English readers during the year he is lucky if he is allowed to read half a music reader. This is another most important reason for the failure of vocal music, both on the practical and the ideal side.

The remedy is to use more material and to use it in a different manner.

Good tone and good intonation must be a habit so that all the music will be beautiful. Much music should be read but once or twice in concert, reading words, music and expression of text at the first reading. This taxes the ability of the brightest and arouses the child to the fine progress of the class in many ways so apparent they need not be enumerated. Much music should be sung individually. This should be done by every one in turn, of course, allowing those who need it most to have the most chances.

Some of the music should be memorized and sung for the pleasure derived from frequent contemplation of the same beautiful thing.

The parallel is always before us in literature. We read many things but once and never read them again. Some we read again and again. A few are so fine that we memorize them to have them always available for enjoyment.

As a sort of peroration, as it were, let it be added that if the vocal music does not sound like music all the time, if the part singing from the first grade on is not pure and well balanced, if the regular choruses comprising all the pupils of the high schools cannot sing the music of Bach and the other choral gems, our music system has not done its duty by the "smart pupil" nor by the "dummy" either.

Musicians of the Month

By ALETHA M. BONNER

September

1—ENGELBERT HUMPERDINCK (hoom'per-dink), b. Siegburg, Germany, 1854; d. Neustrelitz, September 27, 1921. Composed principally for stage. His first international success was the fairy opera, "Hänsel und Gretel."

2—ISIDOR PHILIPP, b. Pest, Hungary, 1863. A naturalized French citizen, going to Paris as a child. Concert pianist, artist-teacher and composer of excellent technical studies.

3—THÉODORE LACK (lahk), b. Quimper, France, 1846. Pianist, piano pedagogue and composer of much light and effective piano music.

4—ANTON BRUCKNER, b. Ansfelden, Austria, 1824; d. Vienna, October 11, 1896. One of the chief organ virtuosos of his day. Teacher and composer of symphonies, chorals and other forms.

5—MRS. H. H. A. BEACH, b. Henniker, New Hampshire, 1867. Pianist of highest artistry, and one of the foremost of American women composers. Symphonies, choral works, piano pieces and concertos.

6—JOHN POWELL, b. Richmond, Virginia, 1882. Concert-pianist and possessor of true creative ability, as his various compositions attest.

7—FRANÇOIS ANDRÉ DANICAN (da-ni-kahn), b. Dreux, France, 1726; d. London, England, August 31, 1795. The last and most important member of a famous musical family. A successful producer of opera.

8—ANTONIN DVORÁK (dvor-zhak), b. Nelahozeves, Bohemia, 1841; d. Prague, Austria, May 1, 1904. An outstanding national composer. Wrote in all styles. Among his symphonies, "From The New World" of greatest frequence

(Continued on page 690)

SERIES No. 7

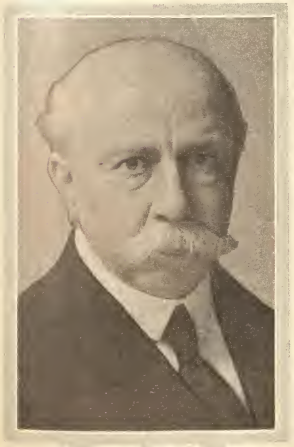
THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

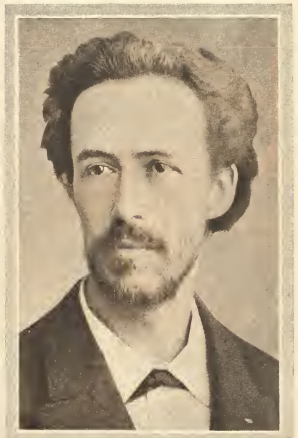
LUDWIG VAN BEETHOVEN

TERESA CARREÑO

ENRICO CARUSO



ISIDOR PHILIPP



BENJAMIN GODARD

HENRI WIENIAWSKI

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES

This page presents six more short biographical sketches of musical celebrities about whom every teacher, student and lover of music should know. A portrait of each of these celebrities is given on the preceding page. Each month, six biographical sketches accompanied by tinted portraits are presented in this manner, and it will be noted that master composers, great pianists, noted singers and famous violinists of the past and present are included.

ENRICO CARUSO

Caruso (Cah-roo-zo) was born in Naples, Italy, in 1873, and died in the same city in 1921. His teachers were Guglielmo Vergine, to whom he went for the placing of his voice and with whom he remained for three years, and Vincenzo Lombardi, who instructed him in repertoire and in the finer points of style. In 1895 in Caserta, a town near Naples, he made his début, singing the title rôle in Gounod's "Faust." This appearance was followed by others in Naples, Milan and Genoa, by which his reputation became firmly established. Leningrad (Petrograd) and Buenos Aires next heard the brilliant Italian tenor.

In 1901 and 1902 Caruso appeared at the Carnivals in Milan, and in the latter year he was co-artist with Madame Melba in Monte Carlo. Then came engagements in London, Rome and Lisbon. He first sang in the United States in 1903, the place being the Metropolitan Opera House, New York City, and the opera "Rigoletto," and from that time till his death he sang regularly with this organization. The admiration of the American public for his voice and for his acting was immediate and unbounded. In 1907 he made a tour of Germany and Austria.

Perhaps no tenor in all musical history was so widely popular as Caruso. This came about through the exceptional power and lusciousness of his voice, a remarkably pure method of using it, and his most ingratiating personality. He was by far the most highly paid singer of his generation.

TERESA CARREÑO

Carreño (Cah-ray-nyo) was born in Caracas, Venezuela, in 1853, and died in New York City in 1917. When she was but ten years old, she gave concerts in New York, Boston and Havana, receiving warm praise from critics and audiences. At the conclusion of these she became a pupil of Louis Moreau Gottschalk, the most noted American pianist of his time. Eventually the immensely gifted girl was sent to Paris, France, to study with Georges Mathias, who had been a pupil of the great Chopin himself.

For ten years, from 1865 to 1875, Carreño played throughout Europe, winning sensational acclaim. In the latter year she made a successful tour of the United States, following which she went abroad again. The title of Court Pianist to the King of Saxony was bestowed upon her in 1893. Among her several distinguished husbands were Emile Sauret, the violinist, and Eugen d'Albert, the pianist.

As a conductor, Carreño was unusually gifted; as a composer her success was out of the ordinary; as a singer, she made a fairly large number of appearances abroad, which were favorably received; but it is as the greatest woman pianist of her day that this magnificent artist and woman is to be remembered.

The report, formerly current, that she wrote the Venezuelan national anthem has been definitely denied; but she did write an excellent *Festival Hymn* for the Bolivar Centenary in the year 1883.

LUDWIG VAN BEETHOVEN

Beethoven (Bay-tō-ven) was born in Bonn, Germany, in 1770, and died in Vienna, Austria, in 1827. He remained in his native town most of the time until, at the age of twenty-two, he took up his residence in Vienna. His life in Bonn was a busy one. Early routined in the theory of music and in the technic of various instruments, his youthful success was what might have been expected from so extraordinary a pupil. His performances in the court orchestra and in church were of a high degree of excellence.

The compositions of the "Bonn period" are large in number. Some are clearly derivative in character, while many others are definitely original, foreshadowing the magnificent creations of his later periods. Arrived in the capital, he took up his studies with Haydn, Salieri and Albrechtsberger—three coutemporary masters. As a pupil he was too erratic to suit these gentlemen who perhaps could not be expected to realize the colossal genius of Beethoven for which instinct obviated excessive pedagogy.

The works written in Vienna include most of the symphonies and pianoforte sonatas, a fair percentage of the string quartets, the opera "Fidelio," the "Missa solennis," and a host of other compositions of all types. The honors with which Beethoven's last years were showered were truly the just deserts of a great soul. It is unfortunate that they could not cure the deafness which had become total several years before the master's death.

HENRI WIENIAWSKI

Wieniawski (Vee-nĭnoff-skee) was born in Lublin, Poland, in 1835 and died in Moscow, Russia, in 1880. His musical training was obtained largely in Paris, France, whither, when he was but eight years old, his mother took him to study at the Conservatoire. His principal teacher there was the renowned Massart, through whose excellent tutelage he was enabled to win the first prize in violin playing, when he was eleven. Then followed several years of touring, at the end of which he returned to Paris for further study. In 1860 he was made solo violinist to the Russian Emperor—a statement which calls to mind the fact that the greatest of Russian composers, Tchaikovsky, was a great admirer of Wieniawski, as both composer and virtuoso.

The year 1872 found Wieniawski in America on tour with Anton Rubinstein. The performances of these distingtished players, with their intense Slavic emotionalism and their wonderful technical equipments, were remarkable in every way. Upon his return to Europe, Brussels Conservatory honored Wieniawski by appointing him to the post left vacant by Vieuxtemps. Here he remained for a while, eventually, however, abandoning the teacher's desk in favor of new tours.

The surpassing technic and the beauty of tone characteristic of his playing placed him high in the ranks of the violin virtuosi of all time. Among his compositions, special mention should be made of the *D Minor Concerto* and the *Légende*.

BENJAMIN GODARD

Godard (Go-dahr) was born in Paris, France, in 1849, and died in Cannes, in 1895. After some preliminary training, he entered the Conservatoire to become a pupil of Vieuxtemps and of Napoléon-Henri Reber who had been appointed professor of harmony in 1851 and who was the composer of considerable excellent music including operas. Twice Godard attempted to win the much sought *Prix de Rome* but was unsuccessful, which recalls the fact that several Frenchmen who later became prominent composers failed, in their student days, to gain this prize. After leaving the Conservatoire he was active in chamber music societies as viola player, but the most of his time was given to composition.

Of his early writings, the most noteworthy are songs and piano pieces—short works, yet ones which undeniably have decided originality and charm. As time went on, his writing sought more expansive moulds. Two violin concertos, a trio for pianoforte and strings, a pianoforte concerto and a string quartet signalize this change. In 1878 his dramatic symphony, "Le Tasso," was awarded the prize in a Paris competition.

Godard wrote several symphonies and operas. The opera, "Jocelyn," was first produced in Brussels, Belgium, in 1888; it is in this work that the ever-popular *Berceuse*—or *Lullaby*—is to be found.

His many graceful and melodious salon pieces for the piano would alone perpetuate his name.

ISIDOR PHILIPP

Philipp (Fee-leep) was born in Pest, Hungary, in 1863. Like Madame Carreño, he was a pupil of Georges Mathias in Paris, to which city he was taken in 1866. His later teachers were Stephen Heller, Théodore Ritter and Camille Saint-Saëns. His performances with the various orchestral organizations and chamber music groups in Paris were frequent and were greeted with intense enthusiasm. Among the countries in which he has been popular are England, Belgium, Spain and Switzerland.

The Society for Wind Instruments which, founded in 1897, had accomplished much excellent work, was reorganized by Philipp.

It is as a truly "master-teacher," rather than as a performer, that he has won his greatest fame. What a lengthy and brilliant list of his pupils could be drawn up! It would contain nearly as famous names as are to be found in the list of the Leschetizky products. Since 1903 Philipp has been one of the foremost teachers at the Paris Conservatoire, also teaching in the summer time at the American Music School in Fontainebleau.

The extremely large amount of technical material he has prepared is used by pianists and teachers everywhere. He is also the composer of many delightful piano pieces and some orchestral works, and has edited with skill a large number of the classic compositions. His articles—dealing with various phases of pianism—have appeared in The Etude and in various French and English publications.

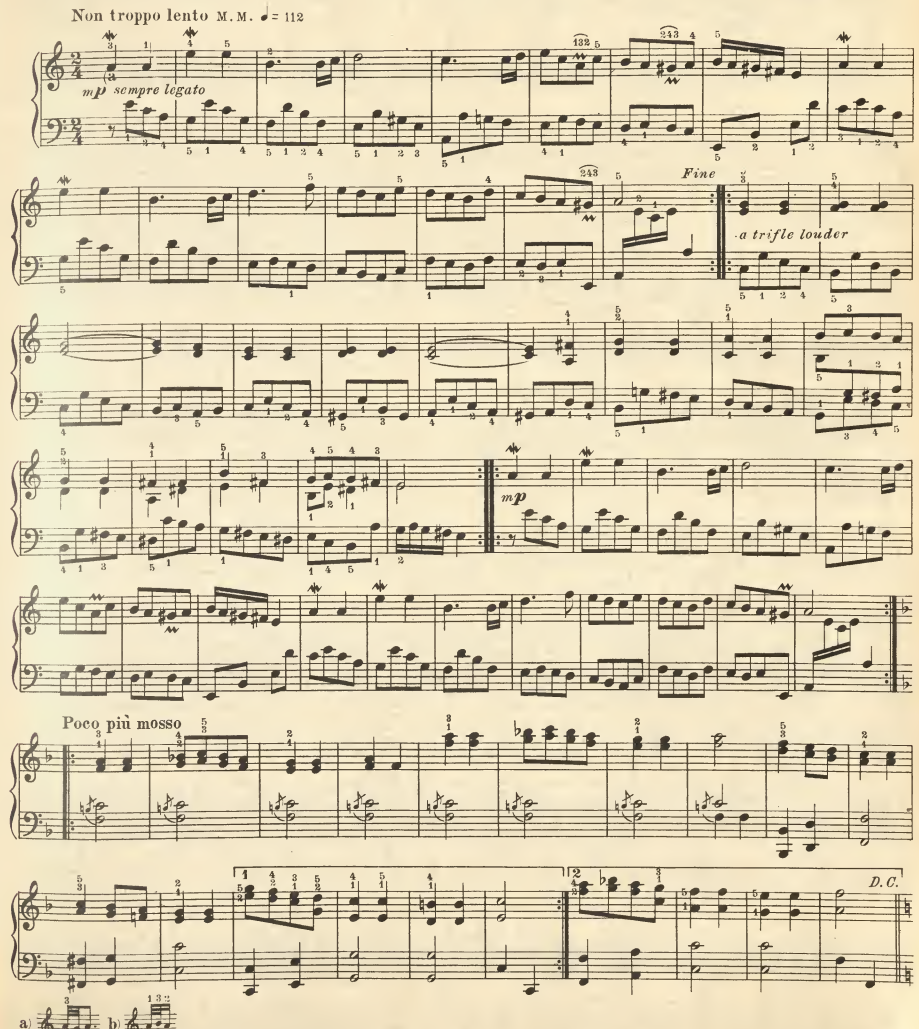
CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

A very truthful exemplification of the old manner. Grade 3

DANCE IN OLDEN STYLE

AIR À DANSER

FRANCOIS DE BRETEUIL



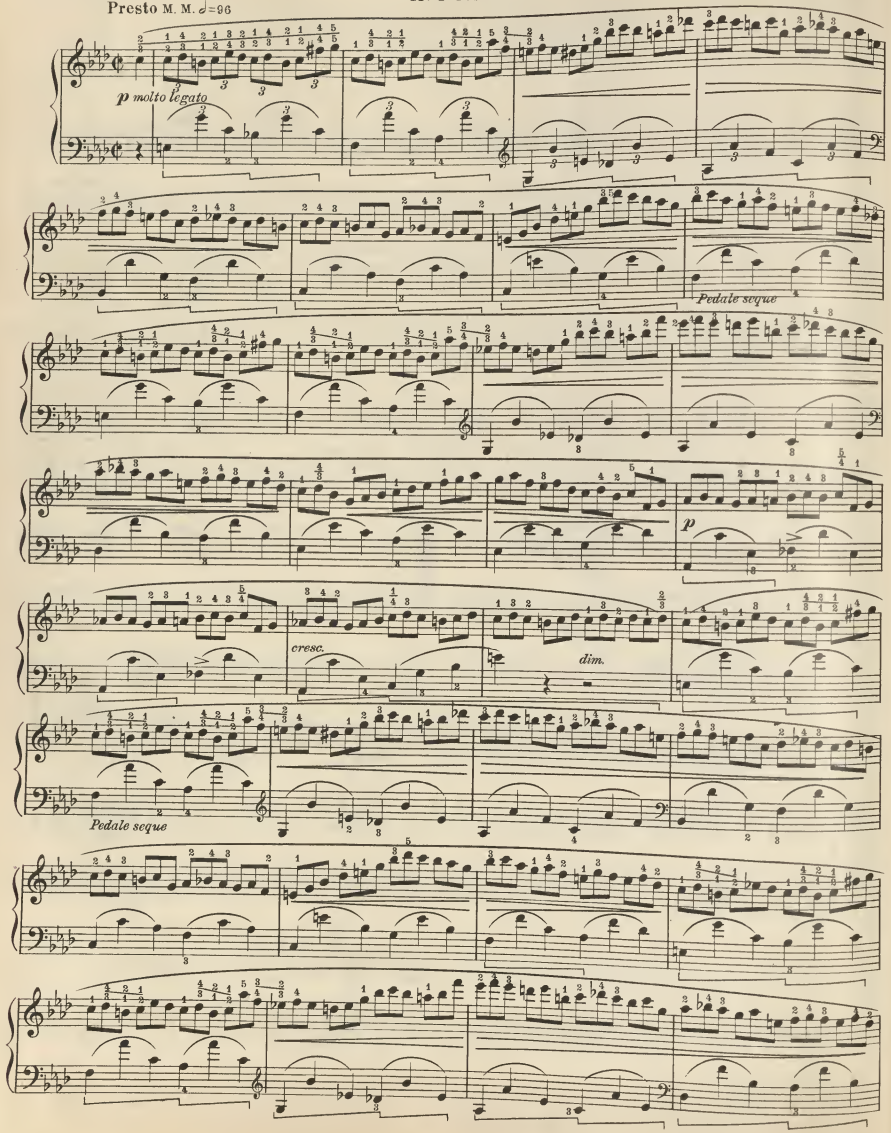
Other Music Sections in this issue on pages 633, 669, 701

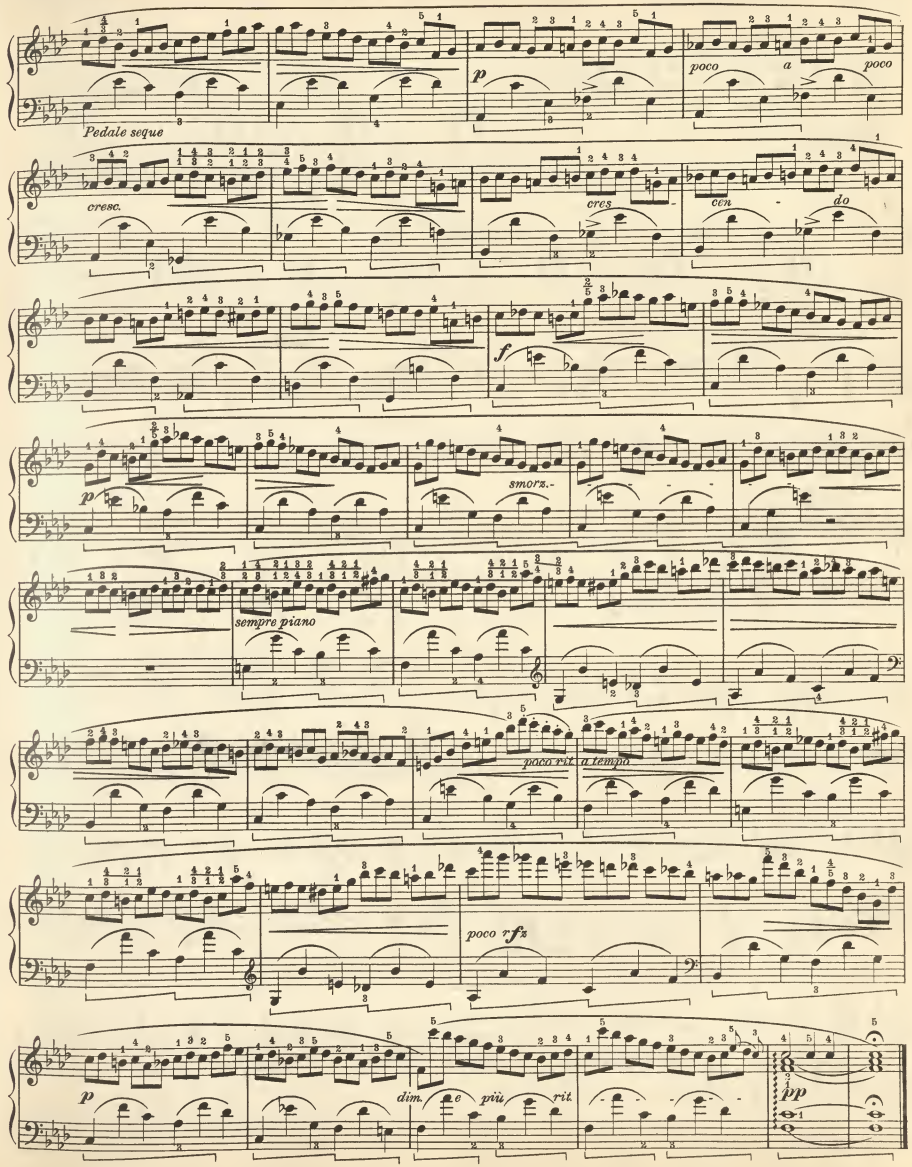
See a Master Lesson by the great French Master Mons. I. Philipp.

ETUDE
IN F MINOR

F CHOPIN, Op. 25, No. 2

Presto M. M. ♩=96



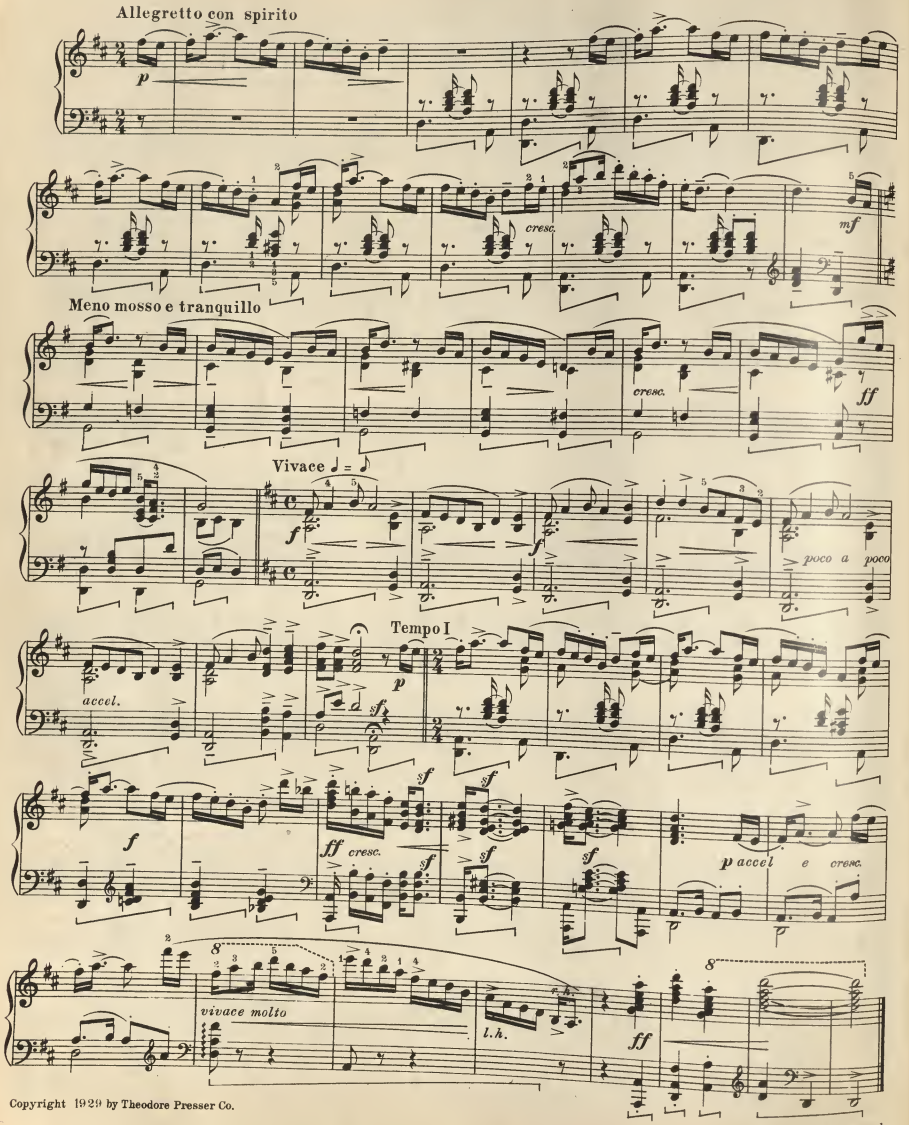


MOUNTAIN LAD

From "Blue Ridge Idyls" Grade 4

LILY STRICKLAND

Allegretto con spirito



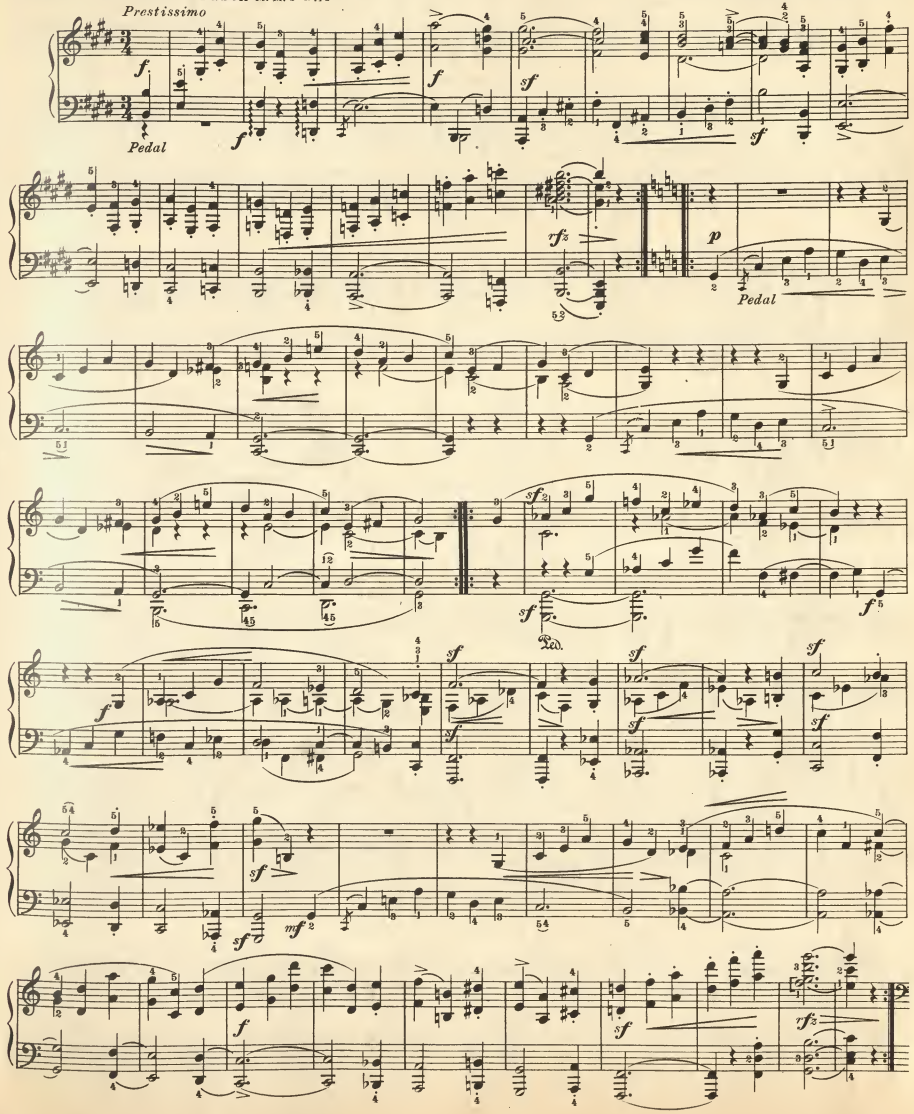
NOVELETTE

Next in popularity to the celebrated novelette in F. Grade 7.

R. SCHUMANN, Op. 21, No. 7

Äusserst rasch M. M. ♩. = 116

Prestissimo



Etwas langsamer M. M. ♩.=100
meno mosso

Pedal

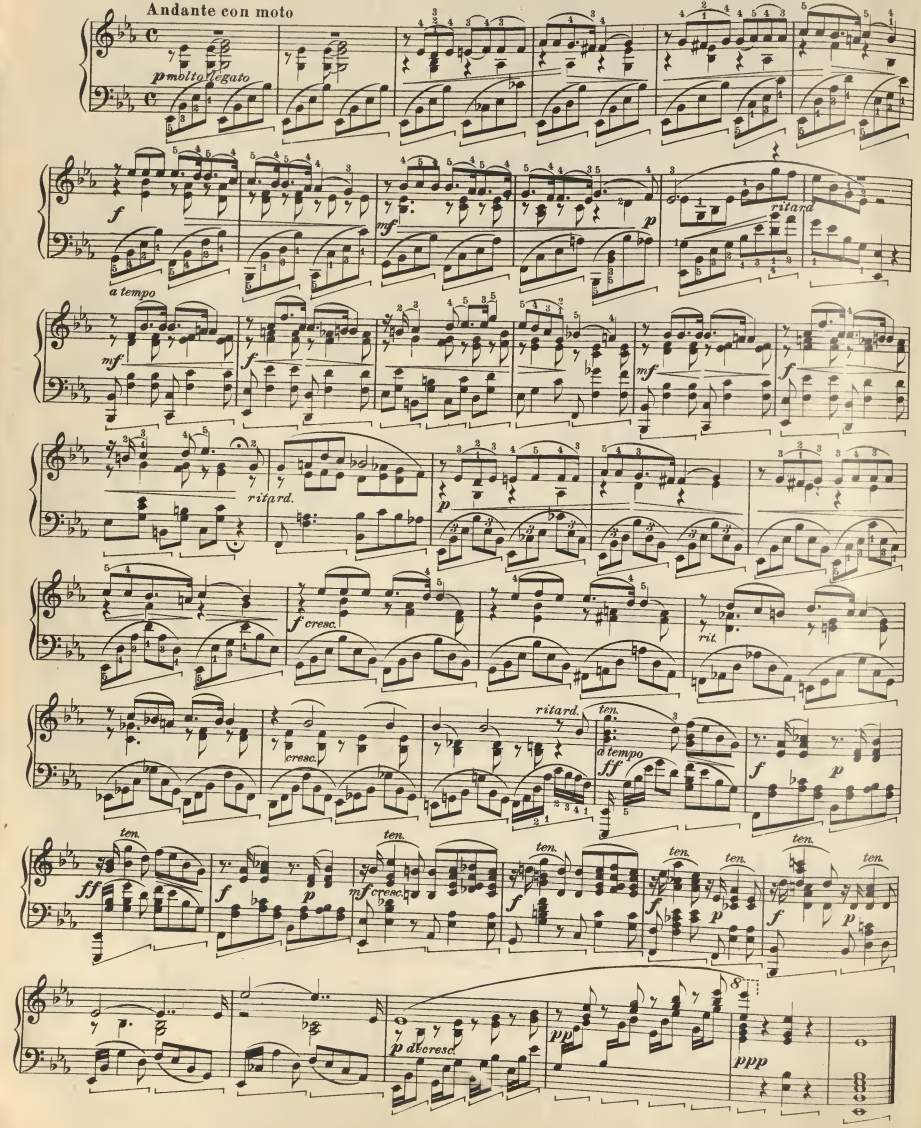
Tempo I.

Pedal

Very much played, nowadays.
A lyric gem. Grade 5.

ROMANCE

A. RUBINSTEIN, Op. 44, No. 1

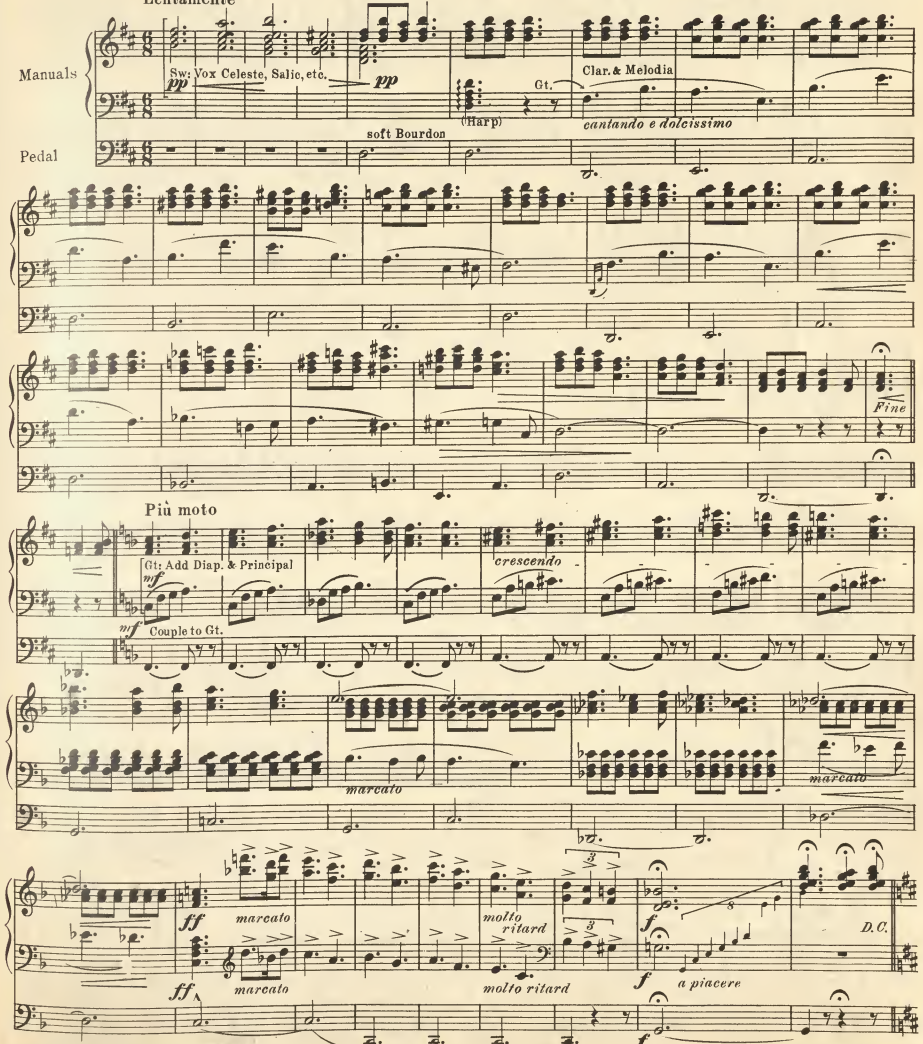


OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

A very attractive "soft voluntary."

THE VILLAGE CHAPEL

H. P. HOPKINS, Op. 129

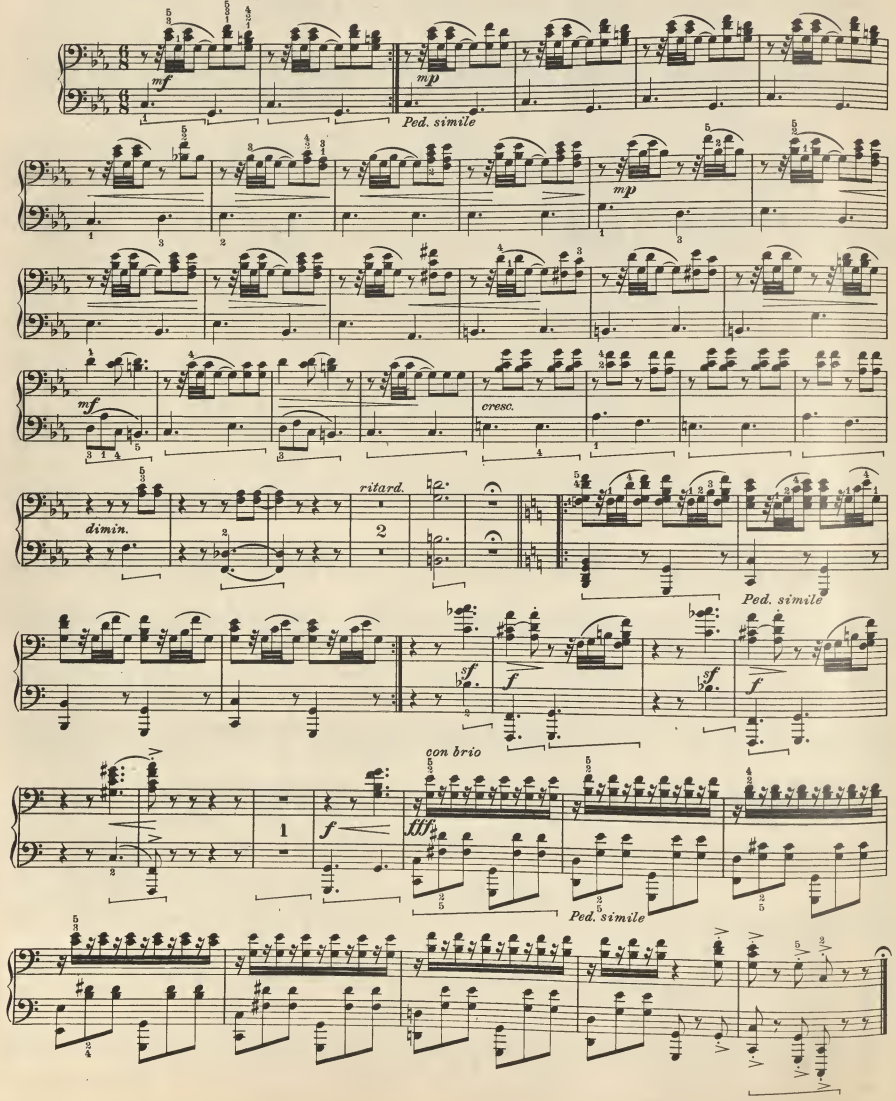


Other Music Sections in this issue on pages 633, 661, 701.

TORÉADOR ET ANDALOUSE

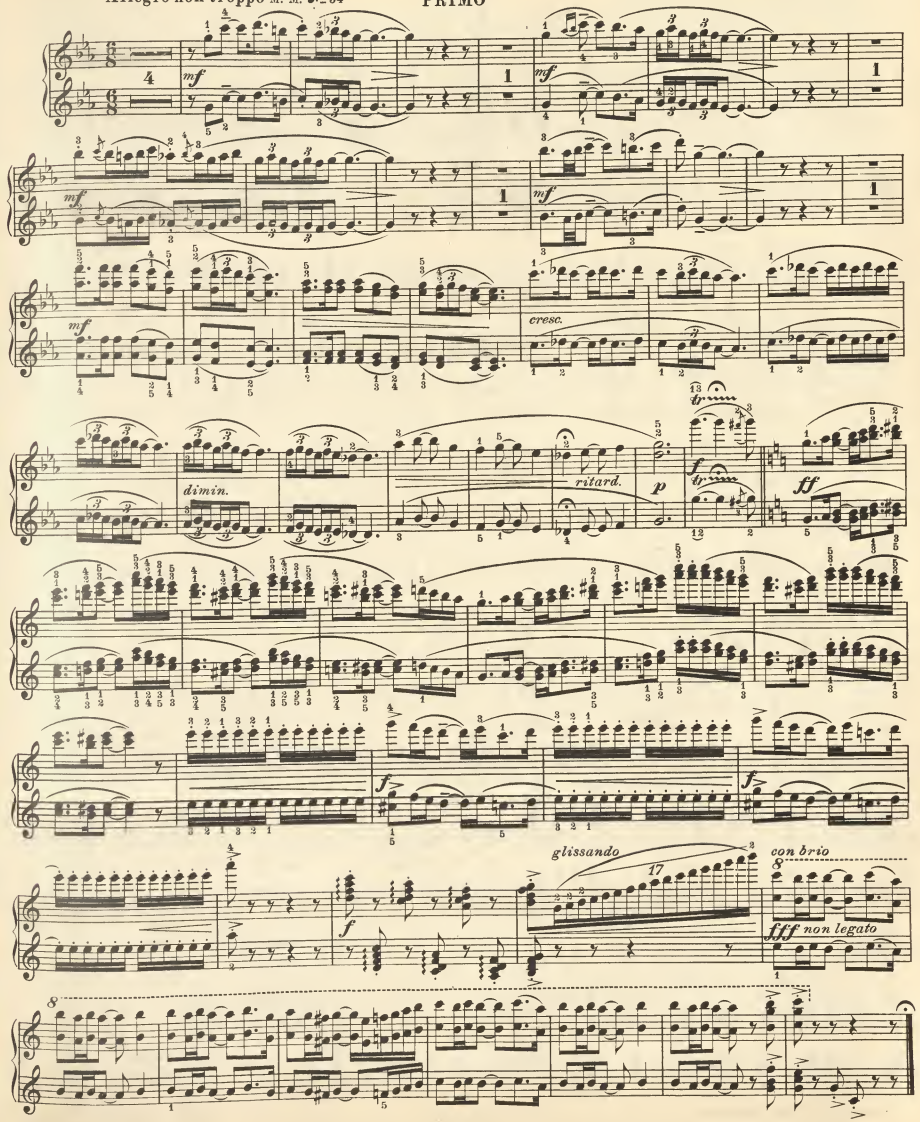
A famous duet. From *Bal Costumé.* Grade 5.

Allegro non troppo M. M. ♩.=54 **SECONDO** ANTON RUBINSTEIN, Op. 103, No. 7



TORÉADOR ET ANDALOUSE

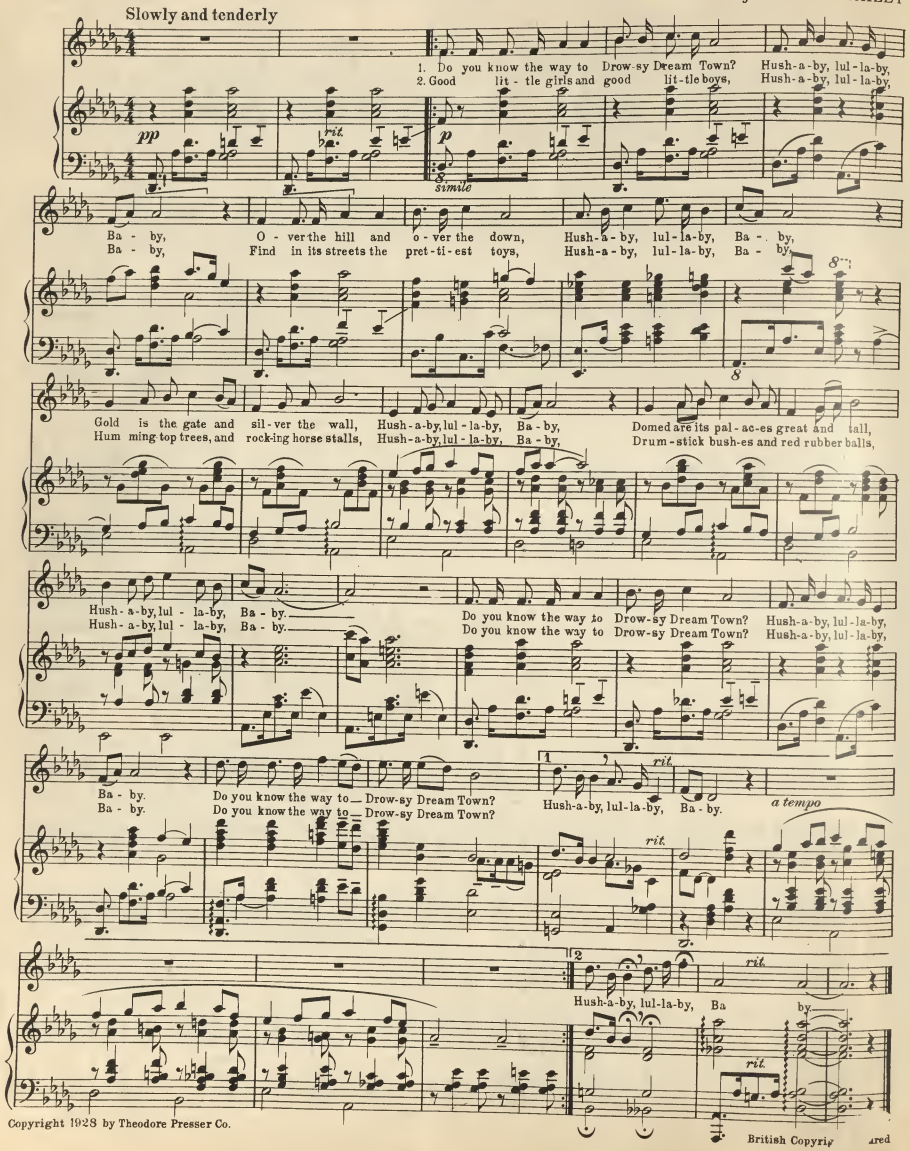
Allegro non troppo M. M. ♩.=54 **PRIMO** ANTON RUBINSTEIN, Op. 103, No. 7



DROWSY DREAM TOWN

ROBERT NORWOOD

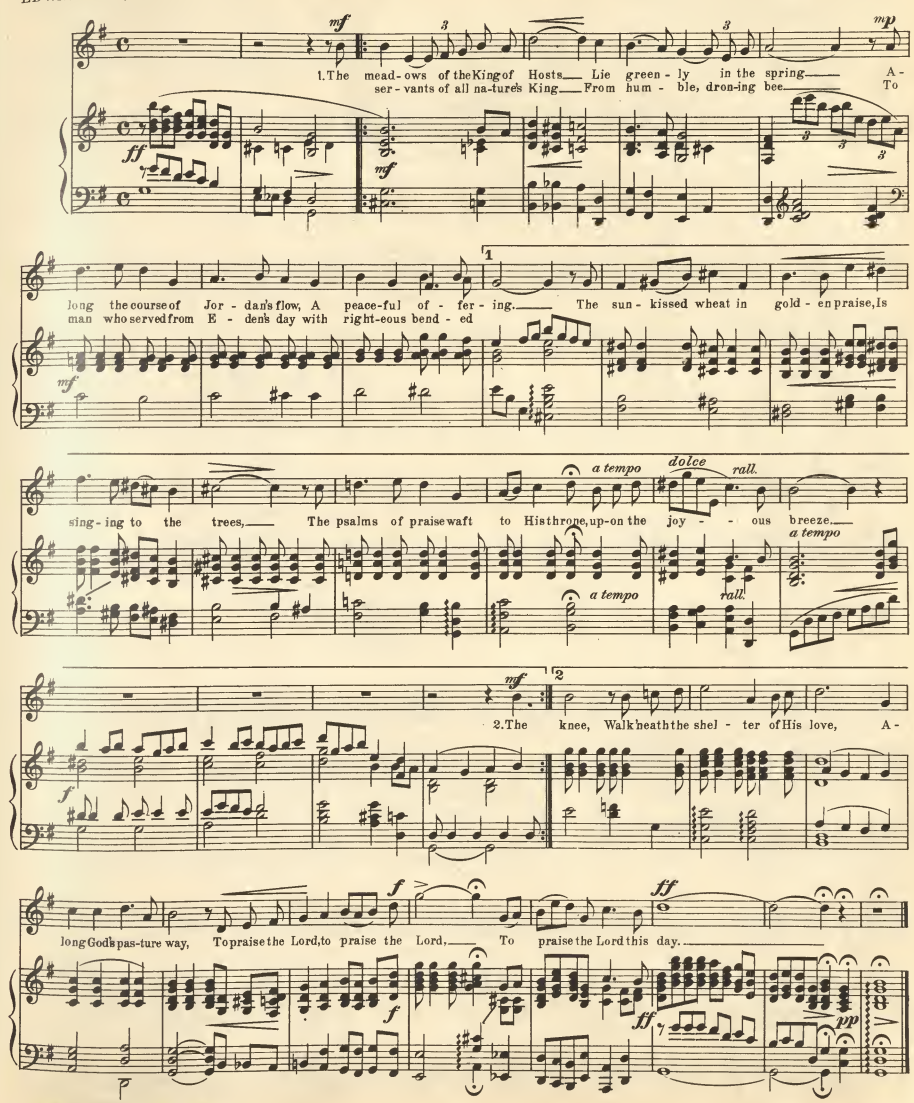
SUSIE JOSEPHINE DAILEY



THE MEADOWS OF THE LORD

EDWARD LYNN

CHARLES WAKEFIELD CADMAN

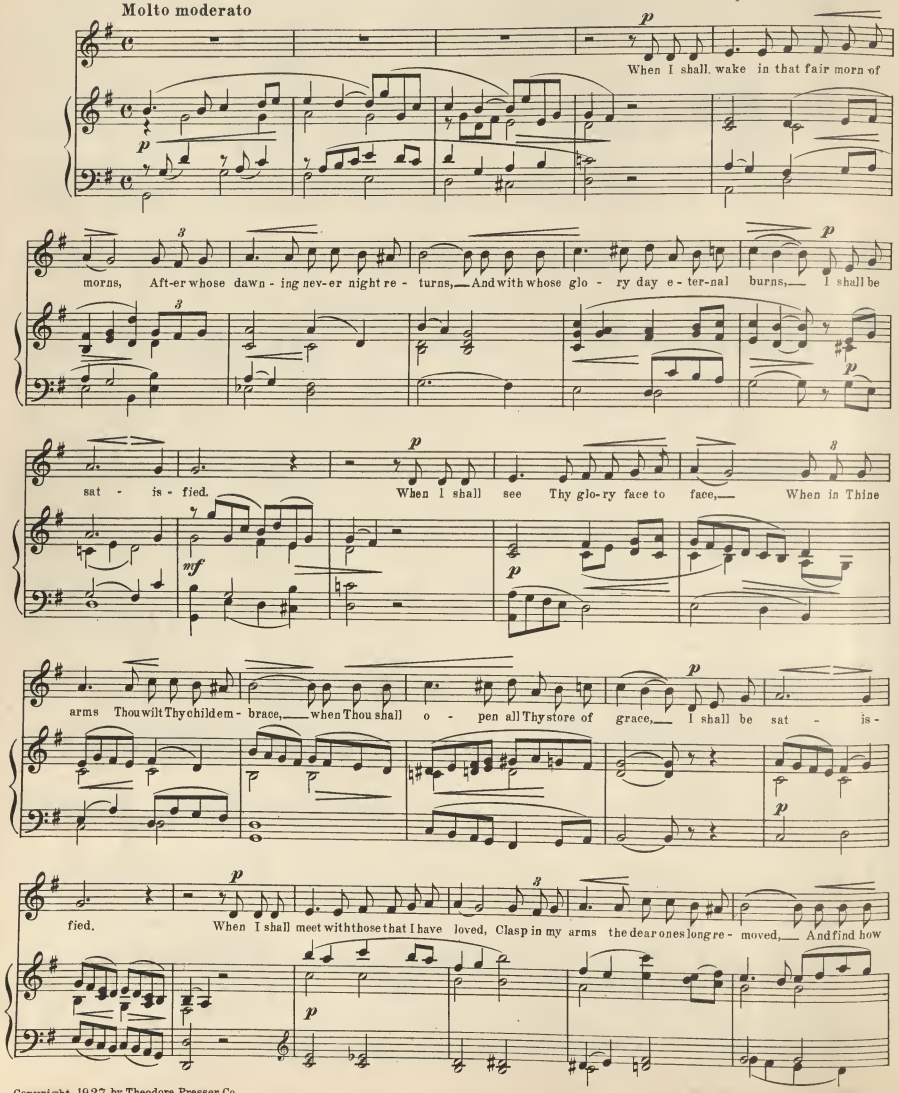


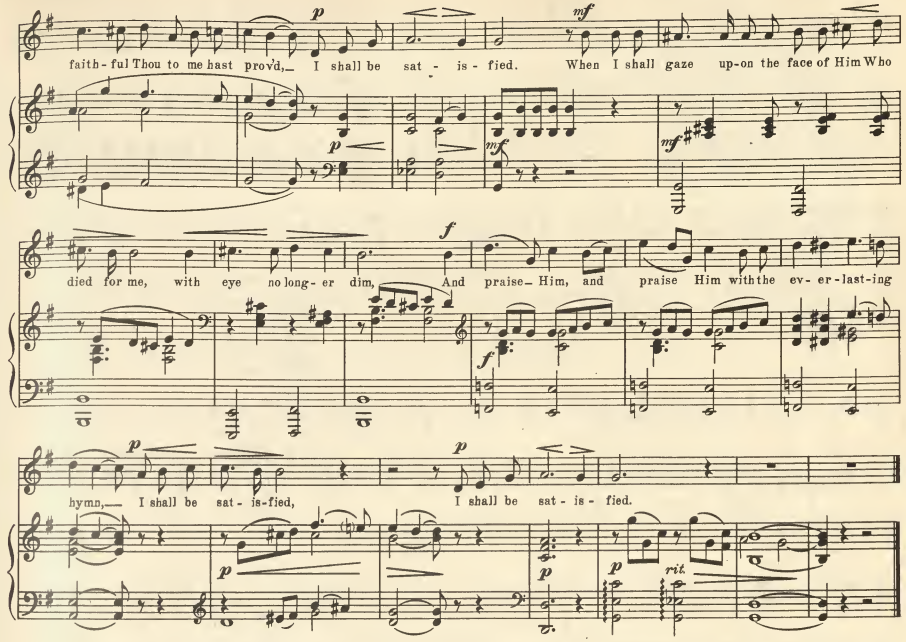
I SHALL BE SATISFIED

HORATIUS BONAR

NATHANIEL IRVING HYATT
Op. 40, No. 2

Molto moderato





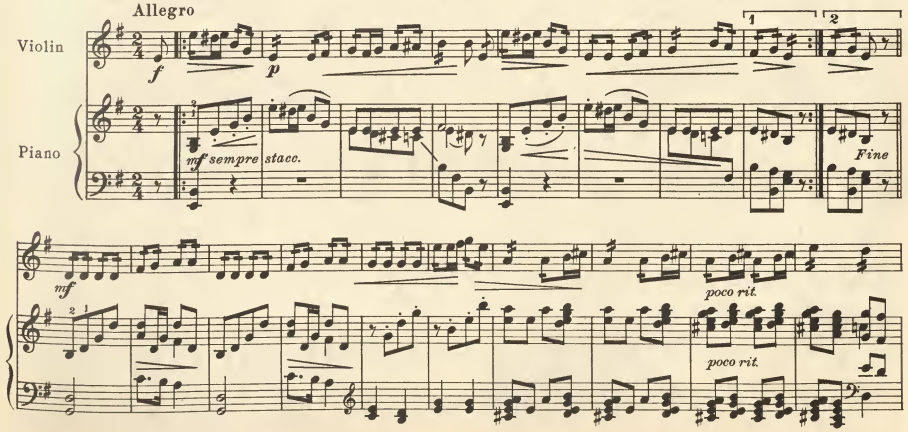
A very jolly "perpetual motion" piece. Grade 2.

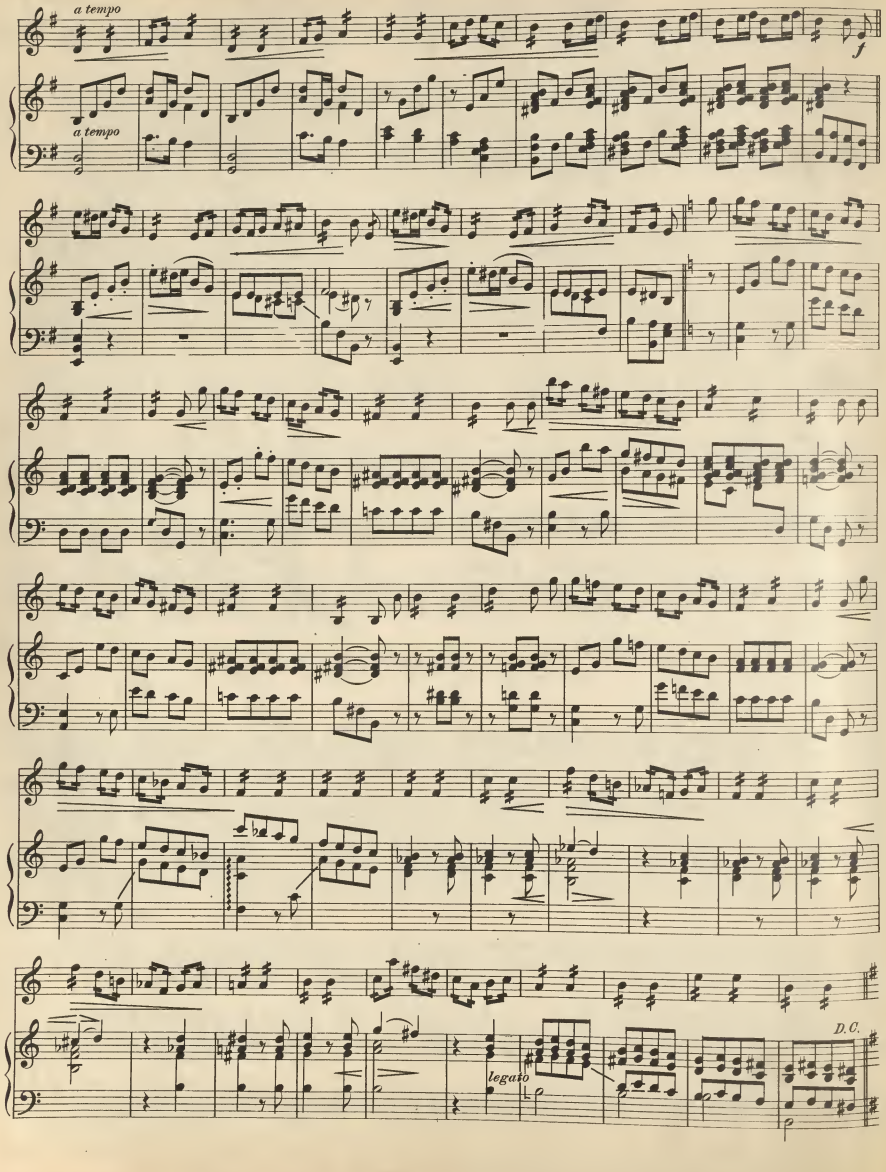
Bowing by Lucius Cole

A GAME OF TAG

FRANCES McCOLLIN

Allegro





EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Jasmine and Nightingales, by James Francis Cooke.

One of the most alluring numbers of Mr. Cooke's new suite, "Italian Lakes," is this serenade with its nicely contrasted themes and poetic atmosphere.

In section one, the melody notes are all quarters; the eighth notes immediately following each melody note are accompaniment and are not to be accented. In the next section the left hand commences with two measures of a bold theme in B minor, to which the right responds in measure three, with a trill suggestive, in a way, of the nightingale's notes. Then follows more of this kind of dialogue—or statement and answer—until, with a sudden surge of feeling, new and brilliant material in D major is introduced. The latter commences at the word *fortissimente* (fervently), and you will note that the volume indication at this point is *fortissimo*. The descent from this powerful climax of emotion is rapid, and presently the volume has diminished to about *mezzo piano*; and now again we hear the bird's trill, which ends very softly indeed.

Now sections two and one, respectively, are repeated; and there is a four-measure coda.

March of the Choristers, by Frederick Keats.

Here is a good piece for your analysis class, and it is also recommended as a model by which you can construct a march of your own making. If you have the urge of a tune circling round in your head.

In measure five the last eighth-note is slurred to the first note in the next measure. Such effects, which are often met, must be mastered.

The ease of this march obviates further suggestions.

Mr. Keats is also the composer of the *March of the Noble*, *Dance of the Rosebuds*, and other distinctive and appealing piano compositions.

Flower Melody, by Mari Paldi.

An analysis of Miss Paldi's melodious piece would be as follows:

Section A: 16 measures in B-flat major
Section B: 12 measures in G minor (with a modulation, in the last measure, to B-flat
Section A': first 16 measures identically repeated

The crossing of the left hand over the right, which is demanded throughout the first section, is scarcely difficult, but is just tiring enough so that the left hand is glad when it returns to its normal position. The tempo of the latter is a bit faster than that of the rest of the piece.

The Enchanted Lake, by Denis Dupre.

Except for the phrasing there are no notable difficulties in this pleasing waltz by a foreign composer. The A-flat section is one of the most attractive parts of the piece; in it, the performer must be at pains to give the left hand notes just enough prominence, *and no more*, to make the total effect the best possible.

As preparation for *The Enchanted Lake*, practice at varying speeds the scales of E-flat and A-flat, so that you can play them without errors and with absolute evenness.

Dance in Olden Style, by Francois de Breteuil.

Even if the title did not say "in olden style," the "internal evidence" would easily show that the piece is an imitation of an old-time dance. The *mordent* and *pralltriller* signs, of former days, are generously scattered throughout this composition. The form of the dance is strict indeed, being the regulation "rondo form" customarily indicated by A-B-A-C-A.

There is much confusion concerning the *mordent* and *pralltriller* signs. A true *mordent* sign has a vertical line through it, and in executing this embellishment you must play the note *under* the one given. The sign of the *pralltriller* (also called "inverted mordent") does not have the vertical line, and in executing this play the note *above* the given note.

The trio of the dance is, up to the ninth measure, apparently a musette (the left-hand part giving the effect of bagpipes), but at this point the accompaniment changes in character.

No *rubato* effects are to be countenanced in this dance. The thing most needed is a splendid *legato* execution.

Etude, Op. 25, No. 2, by F. Chopin.

"While in this rhythmically interesting study there exists no difficulty in the division of the notes, since two triplets of eighth notes in the right hand fall to one triplet of quarters in the left, nevertheless, for many, there lies a difficulty in the proper accentuation, arising from the combination of two opposing rhythms. This difficulty may be overcome in two ways: the one is to practice each part singly (always beginning slowly and strongly) until, through habit, incorrect accentuation is made impossible; the other method consists in beginning with both hands and accommodating one to the other."

The above, by Preston Ware Orem, is pertinent to its mastery. A master lesson on this famous composition, by the eminent teacher, Isidor Philipp, appears elsewhere in this issue.

Mountain Lad, by Lily Strickland.

A healthy lad of the Blue Ridge region is reflected in this carefree composition with its lilt and its syncopations. The key, almost throughout, is D major—the only exception being eight short measures in G major. The latter, which are to be played with great tranquillity, suggest that some lovely passing cloud has momentarily attracted the lad's attention and he stands gazing pensively at it.

The first two or three measures of the piece are obviously prefatory material; and the first section commences in measure four to end in measure thirteen. You will notice that D and A—the tonic and the dominant of the scale of D major—are the only bass notes of this theme. After the boisterous first section comes the G major theme, which in turn is followed by the reappearance of the D major tonality and the former animation. In the measure immediately preceding the return of melody one, a considerable retard is recommended, as well as strong accentuation by both hands.

The last nine or ten measures form a *coda*, and are to be played with increasing rapidity—though broadening out a trifle for the last three measures.

Novelette, Op. 21, No. 7, by Robert Schumann.

ROBERT SCHUMANN

For sparkling originality this is one of the most successful works of that composer who, probably more than any other, helped to free musical composition from the restrictions of the classic mould.

The introduction (sixteen measures) must be full of fire and spirit. There is in it a fine study of contrasts of *legato* and *staccato* between the two hands; and it must work up to a thrilling climax. The first eight notes of this section furnish the leading motive of the next fifty-two measures, which interpret the heroic or masculine element of the story. Here Schumann shows his almost infinite skill in the repetition of a motive without allowing it to become monotonous. Then comes sixteen measures, beginning *pianissimo* on the chord of F major, like the weaving harmonies of a fairy organ that gradually expand until they sweep into a repetition of the introductory episode.

A somewhat shorter section in A, introduces the feminine element, by a Schumannesque melody, of almost surreal sweetness, which rambles over, through and under a rippling accompaniment that should be as atmospheric as though dripping from delicate fingers caressing harpstrings. Then a recapitulation of earlier materials, in varied key relations, and the story is told.

Romance, by Anton Rubinstein.

Like Paderewski, Rubinstein wished to be known as much for a composer as for a pianist; but a public which has grown intensely fond of a personage in one character seldom warms similarly to his work in another role. Thus the larger works of both these men have received far less attention than is their desert. However, the many and charming piano pieces of both are widely popular.

The present most expressive piece represents Rubinstein's melodic genius at its best. In the first section the right hand must play the melody in singing style, accenting always the first of two slurred notes. The left hand arpeggios are good technical experience for the student and should be played as smoothly as may be.

We have advised our readers, in a previous issue, always to locate the main climax of every piece studied and to learn to "build up" to it. In this *Romance* the principal climax occurs in measure thirty-one.

The Village Chapel, by H. P. Hopkins.

Mr. Hopkins, a pupil of Anton Dvořák, is frequently welcome to our pages. The present composition is in three-part form, A-B-A', followed by a *coda*. In sections one and three we find an excellent left hand melody, carefully phrased and susceptible of attractive registration. In the middle section the right hand carries the melodic line. The climax towards the end of the middle section is a stirring one and suggests the use of the complete resources of your organ.

Toréador et Andalouse, by A. Rubinstein.

Anton Rubinstein was born in Vichvatinets, Bessarabia, in 1829, and died near Leningrad in 1894. His principal piano teacher was a certain Alexander Villoing. Later Rubinstein studied composition with Dehn in Berlin. After many years of touring, he settled in Leningrad, in 1848, and devoted most of his attention to writing music. Ten years later he was made court pianist. In 1859 he undertook the direction of the Russian Musical Society; and shortly afterwards he founded the Leningrad Conservatory. New tours were eventually made, and from them he reaped immense financial gains, particularly in America.

The present composition is a spirited Spanish dance for four hands. The first half is minor, and somber in mood; the last, major, and cheerful. Notice the rhythmic variety in this piece. Accent strongly all notes so marked.

Drowsy Dream Town, by Susie Josephine Dailey.

Miss Dailey is a Philadelphia music teacher of high standing. This song, a strikingly individual lullaby with words by the New York preacher-poet, Dr. Robert Norwood, marks her début in our magazine.

(Continued on page 708)

The SINGER'S ETUDE

Edited for September by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

The Proper Training and Use of the Voice of Persons of School Age

By FREDERICK W. WODELL

Part I

Editorial Note:—Mr. Wodell, the noted voice specialist, formerly of Boston, now professor at Converse College, was first a boy treble soloist and later a professional baritone. He is well known throughout the United States and Canada, as a trainer of singers—children, youths, and adults—for solo singing and for all types of vocal ensemble, including large festival and oratorio choruses.

At the meeting of the Southern Conference for Music Education, held at Asheville, North Carolina, from March sixth to eighth of 1929, Mr. Wodell made an address upon the subject, "How to Secure Power in the Voice of the Child and the Youth, without Sacrificing Beauty of Tone." While the following article covers the principal points of that address, it at the same time deals with the proper treatment and use of the voices of persons of the school age, in a somewhat more comprehensive and, in regard to certain phases of the work, in a more detailed manner than was possible on the occasion of its first delivery.

AT THE beginning of this discussion it is well for us to get several propositions clearly in mind.

The first duty of the educator is to conserve the natural beauty of the young voice.

A greater degree of breath control is needed for song than for conversational vocal utterance. Therefore the breathing muscles must be developed and skill in their use for singing attained.

Breath control for singing means the ability to send out the breath with great slowness, and, at the same time, with sufficient energy (but no more) to produce the pitch and power of tone desired. This operation might be described as "holding back the breath" while at the same time willing the production of tone, thus bringing the inhaling muscles into play as a balancing force upon the action of the exhaling muscles.

All technical work in voice culture and singing with children is best disguised under some form of "play."

Many exercises, having in them the element of play, will occur to the instructor as being calculated to develop the strength and the skillful use of the breathing muscles involved in singing. First work may be without tone; next may come "humming" (the "bee songs" and so on), and lastly the tone on the vowel. Children with weak breathing muscles will have little controlled breath pressure at their command. Those who allow the chest to fall, and thus lose "poise" of the body, will embarrass their breathing muscles and contract the sound tube.

Talk Simple Angle-Saxon

IT IS OF little practical avail to talk in technical terms, to children or youths, about tone production. Instruction of the young in vocal technic should be based upon the natural use of elements of language with which they are familiar. Thus technical results will be obtained by "indirection." The exercises should be so presented as to give the pupils the impression that they are not "practicing technic" but having a normal and pleasant experience.

Given a healthy, happy child, who has been brought to a condition of genuine interest in singing, and given words and music adapted to his physical, mental and emotional powers, the instruction to sing sweetly and softly (not weakly), to put a "smile into the sound," and to "tell the story," will bring a natural, unforced use of the vocal organs, with resultant loveliness of tone and expressive singing, at least in a majority of cases. There may have to be some previous teaching of the child to know the true vowel values and the correct pronunciation of the verbal text. When this is joined to conditions just previously mentioned, the young pupil will carry all these instructions into his singing.

The Values of Imitation

THE MARKED power of imitation possessed by the young is one factor to be used in getting them to sing easily and well. Particularly is this the case where the instructor, man or woman, can illustrate the velvety, freely produced tone, known to the profession as "head-voice." This quality is rightly made the basis of the production of the voices of children, girls and boys. When an example of it can be given by the instructor, and the pupils caused to imitate it, much time and labor is saved in bringing the young singers to a natural, unforced, enjoyable use of the vocal organs in song. Furthermore, this "head-voice" quality, and its accompanying sensation of freedom and openness of throat, is of much value in dealing with the voices of adolescents and adults, particularly with the changing and lowering voices of boys and young men. Where it is used, no danger can possibly come to the voice of child, youth or adult.

First work in voice, whether with children or adults, should be from a given easy pitch downward to the end of the present effective compass, care being taken to avoid any coarseness upon the lower pitches. Only after this downward work has been carried on for some time should "downward-upward-downward" short scale passages and *arpeggios* be used. Finally, a start may be made from the lower pitches in an upward direction with equal ease and resulting good quality. The children should expect the tone to grow less weighty (not to be made "soiree" but to weigh less) as the pitch rises. The object of course is to prevent possible strain, as a result of the common feeling that to sing above the conversational middle pitch necessarily means greater physical effort. The "ladder" form of the staff contributes to this feeling which leads to a coarsening of the tone.

The Smiling Voice

THE NORMALLY HEALTHY and happy child, engaged in singing words and music fitted for and worthy of use by him, under instruction to "sing sweetly, with a smile on the face and in the sound," is placed and kept in a condition of body which may be described as one of "responsive freedom." The exhibition of the smile contributes to the favorable condition and adjustment of the vocal instrument for the production of tone of good quality.

If the child is required to sing too loudly, too low, too high, or too long, vocal fatigue sets in; and rigidity with its attendant ills is bound to ensue. As one does not require the pony to carry the load of the full-grown horse, so the child voice cannot reasonably be asked to cope with the type of music written for adults, or to engage in forceful, dramatic, passionate singing.

When writing for the orchestra, the well-informed composer keeps in mind the particular characteristics, the best notes, and, in general, the powers and limitations of each instrument. He does not expect to get from the flute the body and color of tone of the clarinet, from the violin those of the viola, nor from the trumpet those of the French Horn. Neither does the wise choral trainer expect to get from the voices of children or youth, no matter how large the number employed, the tonal breadth and color of the voices of adults. Therefore he chooses for his forces music which, by reason of its *tessitura*, or effective range, and of its intellectual and emotional content, is suitable for their use. He takes into account the physical, mental and emotional status of his singers.

Because of conditions just noted, there is well-founded objection to the performance by youths of oratorios such as the "Messiah," "Elijah," "Creation," and others of the classic repertory. What boy or girl is mentally and emotionally capable of grasping and of expressing adequately the full content of *I Know that My Redeemer Liveth*, of *Behold the Lamb of God*, of *Hear Ye Israel*, of *The Fire Descends from Heaven*, of *Despairing, Cursing Rage*, and of many other numbers that might be named.

On the other hand, if a child singer be asked to sing the *Little Sandman* of Brahms, or the young girl *The Brooklet* of Robert Braine, there is the fitness of the physical, mental and emotional endowment of the singer to cope with the content of the words and music. A grave danger to the voice is involved in asking children to sing classic oratorio, and, what is also worthy of consideration, a real injustice to the composer.

Boy trebles have voices, if well trained, of ethereal sweetness and passionless purity, which may be accepted as suitable for a certain type of ecclesiastical music, written especially for their use. But their tonal palate is exceedingly limited. They represent what might be called an organ of one stop, and that a flute of high pitch. When not very skillfully trained, the "boy choir" is a dreadful thing, vocally and artistically.

The multiplication of voices of the same caliber, as when more boy and girl sopranos are added to the present number, or more light baritones to those now engaged, cannot possibly make up for the absence of the breadth, depth and color of the adult voice. And so "Elijah," sung by a very large chorus of high school age, sounded "away up in the air." The chords were all "top." The young basses, really baritones, in the great majority of cases, could not give a sufficiently strong "rolling tone" to support the chorus. The singers' "low G" was as if given by the 'cello, instead of by the contra-bass. The altos were but second sopranos in body and color of tone, when they did not "squeeze" their little throats in a mistaken endeavor to imitate the weight and color of a grown woman's contralto voice; and the "tenors," though reinforced by some of the lowest voices among the young altos, lacked all suggestion of the silvery trumpet tone of the genuine adult tenor.

Power of Vocal Tone

COMING to the consideration of how to secure legitimate power of vocal tone it may be said that the larger the amount of substance put into vibration, the greater the force of the resulting sound. More breath pressure must be used when it is desired to bring more cordal substance into vibration. The vibrator of the vocal instrument has the power to readjust itself, as to length, breadth, thickness and tension. The cords work normally at the call of the will for a tonal effect in pitch and force, if permitted to do so, and if there is no interference by attempts of the singer to use other parts in a mistaken effort to assist them in their functioning.

To push the breath up to the larynx, in an endeavor to make a low tone more clear or more powerful, is certain to induce resistance and rigidity in the throat, and thus to defeat the singer's purpose.

(To be continued in October)

Simplicity of Song

By GEORGE CHADWICK STOCK

VOCAL instruction should be and can be so presented as to be as clearly understood as two and two making four. If it does not do this, it counts for very little.

The student's ear is his most valuable guide and it should be trained through repeatedly hearing good voices, fine tone production, and the artistic singing of songs by many different singers.

In addition to this he should do a heap of thinking on his own account and should accept very little as of sterling value until it has been worked out to a practical helpful conclusion.—*New Haven Courier-Journal.*

So Many of Them Do

A FOREIGN pianist was engaged to act as accompanist for an aspiring amateur singer. The amateur was a lady. She had bounding ambitions but her technic was faulty. This defect became manifest at the first rehearsal.

After the poor woman had flatted and flatted until she had flatted practically all of her notes, the accompanist waved her to silence.

"Madam," he said mournfully, "it is no use. I gif up der chob. I blay der black keys, I blay der white keys, and always you sing in der cracks!"

Have You the "It" of Singing?

By HELEN WALTERS

SINGERS with lovely and well-trained voices often drop into oblivion, while others with perhaps less natural talent walk to the front. Why? Because they have *it*—magnetism. Some do and some don't. But all can have it to a certain degree. Everyone who sings has, or aspires to have, a little bag of tricks to "get" the audience. Here is mine. Try it, take it, or leave it.

First, know your audience and sing what you think they would like to hear. Let geniuses educate the public into liking to hear what they should hear. If a program of songs is arranged just to show off your voice, you have lost before you start. Of course, a few songs must be inserted to appease the critics. They must not be ignored altogether, though at times we all may wish this were possible.

Reaching the Audience

ASK THIS question concerning each piece: "Will this appeal to the hearts of my audience, tickle their funny bones, or just give them a lilting melody?" A program of only pretty tunes by approved composers will fall flat. Most audiences have a larger measure of feelings than of musical training. Most listeners have sorrow and trouble. Slip in something conveying hope, comfort, or peace. Marion Talley, at one of her big recitals, gave as a final number, "No Night There." Every soul left the building loving her more. Appeal to the tender emotions of parenthood, or the love of a man for a maid. Reduce the tenseness by an encore with a laugh or an old refrain which all know and love. If you can touch their heartstrings, they'll love you, they'll encourage you to go on to bigger things, they'll have confidence in you, and welcome you back with eager eyes.

Second, know your songs. Of course, that does not mean just the notes and corresponding words. Too many singers grow discouraged because that's all music is to them.

There are two types of songs. One appeals to everybody in general, as, for example, "The Brown Bird Singing." The same type in sacred music has the emotion directed toward a supernal being, as in "Oh, Divine Redeemer." Then there is the intimate type, as "Comin' Thro' the Rye," in secular, or "I'm a Pilgrim," in the sacred.

In singing this first type you are detached from your listeners, while in the second you sing directly to them, you lean toward them, you snap your words off a little plainer, or you may even look at them. However, there is danger in looking directly into their faces, lest one face will remind you of a friend and off your mind flits from your song. Then just that quick have you snapped that subtle magnetic affinity which spells success.

Personality Preëminent

THIRD, show your own personality. Don't let anybody make you so correct in every way that you are afraid to be yourself. If you are like everybody else, you are nobody. If you can feel your songs, show it in your face and manner. I heard Madame Schumann-Heink sing an aria from an oratorio, in English; and every time she spoke the Name *Jesus* she bowed her head as though in reverence. It seemed sincere, too, and not a studied act.

Be gracious and smile. Your mouth may be large, your teeth may not be of your own choosing, but a spontaneous warm smile wins. He who succeeds in showing his personality is he who gets the applause. Love your audience, and they will love you. Then, before you realize what has happened, you will be accredited with having the "it" of singing.

"If the tone has a trémolo, sounds stuffy or weak, you have not apportioned the right amount of breath to it; you will gain this by thinking not of the breath but of the tone."—EVAN WILLIAMS.

Possibilities for the "Small" Voice

By JESSIE M. DOWLIN

TO HAVE a great love for vocal music and a deep desire to express oneself in song and yet feel prevented from serious study by the possession of a "small" voice and other qualifications in relative proportions is to suffer great disappointment. There is, however, within the reach of anyone who is fortunate to live in a town of fair size an opportunity for engaging in vocal work. For, at the present day, the larger towns frequently boast a choral union with a membership fee well within the ordinary person's reach.

The rehearsing is carried on under a competent director who engages in the work largely through public spirit and a love for music. Though he cannot give personal attention to each member of the chorus, he strives to fuse the singers into a melodious whole which responds as a unit to the slightest signal.

In singing in company with others the individual finds his voice increasing somewhat in volume from steady, well-directed use, while he gains confidence from the feeling that those around are not listening to his attempts but are occupied as he in placing every note at the proper tone level.

The rehearsals usually culminate in a public concert and, owing to the delight of the term of work, the "small" voiced person feels a justifiable pride in his own tiny part in the success of the finished production.

There may be yet another opportunity for his enjoyment and profit if he is privileged to join a chorus choir in a church which makes a specialty of this part of the service and cannot employ trained voices.

In striving for the solemnity of feeling intended by some religious compositions and the sacred jubilation of others the singer learns not only to use his voice in its full capacity but also to subdue it as directed while being careful to retain its carrying power. He soon finds that he is receiving invaluable lessons for the slight return of his time in attending choir practice and church services.

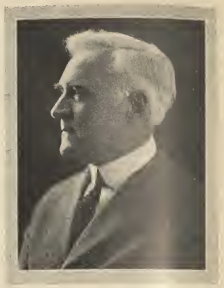
The ORGANIST'S ETUDE

Edited for September by

JOHN HERMANN LOUD

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

"How to Become Quickly Familiar With a New Console"



JOHN HERMANN LOUD

NO TWO ORGANISTS would go about mastering the intricacies of a new console in the same way, but there is a sure and quick method which would serve for all organists. This article will try to make clear what is a direct and thorough way to become acquainted with any organ console of from two to four or five manuals in size.

What group of stops or tilting tablets must be discovered first before anything else? Those of course representing the manual and pedal couplers. Of these, the Great to Pedal coupler comes first in order. The quickest way to find it on large organs is to locate the Great to Pedal Reversible, next in order, the Swell to Great, Choir to Great, and Swell to Choir (all unison couplers). Near these may easily be found the Swell to Great 16' and 4', Choir to Great 16' and 4', and Great to Great 16' and 4'. It should be perfectly apparent why the Couplers are most important, because no organ can be at all adequately handled unless the player is instantly able to couple any manual to the pedal or the manuals to each other.

If playing on the Great, with the couplers drawn, it makes no material difference what registers are drawn on either Swell, Choir or Great; one gets a very good idea of the tonal qualities, as the various stops are added, since the Swell, Choir and Great are coupled together. The couplers mentioned are not all there are, but they are the indispensable ones. It requires possibly ten minutes at the most to locate them, and they should be kept on until the player can fix their exact location in mind.

From an experience of thirty-four years, during which time the writer has been obliged quite frequently to master many organs in from an hour to an hour and a half, he has found this method of approach the best, and with no time wasted.

The Couplers

WHAT, NATURALLY, is the next thing to do after finding the couplers? It has been my experience that the several balanced pedals which open and close Swell, Swell, Choir, Solo and Echo boxes, including the Crescendo Pedal, should be definitely fixed, and the "Sforzando" Pedal as well. Learning the console of a two-manual instrument and one of four manuals would be accomplished in the same way.

From this point on, what the organist proceeds to do depends much upon the make of the organ with which he is endeavoring to become acquainted. The Pedal keyboard has been standardized according to the measurements adopted by the American Guild of Organists; but the Console, apart from the Pedal, of no two builders is exactly alike. This much can be truthfully said, however: all organs, no matter by whom they were built, have pneumatic push buttons under the manuals they affect, which makes it possible to add or reduce the stops of any manual without manipulating them by hand.

It is absolutely necessary to know which stops on each manual these pneumatic buttons move. In the old system, not much employed today by organ builders, a certain combination was made by the piston, without visibly affecting the stops already drawn. When the zero (o) button was pressed, the combination in effect at the time was released, and the stops drawn represented the power of the instrument.

Now, however, in most organs of three-manuals or more, the combinations made by the various pistons are visible to the player, as the stop knobs or stop-keys actually move on or off. It means that each button accounts for a fixed combination. Fortunately, there is a clever device, consisting of an adjustable combination piston, which makes it possible for the organist to change the combination on any push-button at the console.

The Push Buttons

THE NEXT DUTY, therefore, is to try the pneumatic push-buttons under each manual, beginning with the Swell. The writer may be old-fashioned in some ways; but, in his opinion, No. 1 button should register a very soft 8' combination (Aeoline and St. Diapason, or Aeoline alone); and the stops of each button should be graded so well that the combination on each would give slightly more power than its next lower number, until the highest number is reached, that is Full Swell. The writer could name quite a number of first-class organists who prefer to have the buttons register in the foregoing way.

On all large organs, there is a row of what are called "general pistons," above the top manual. These pistons are used generally for some specific combination affecting the whole organ. For example, No. 1 might be a combination of all strings, with suitable pedal; No. 2 might be a Vox Humana Solo with suitable accompaniment on the Choir or Echo manual. They are most useful, and a lazy organist could "get by" in a church service, perhaps, if he handled the instrument by means of these general pistons alone (seven or eight in number, sometimes more). Having become acquainted with the exact location of the means of playing the manuals alone or in combination, the expression pedals (another name for the various Swell Pedals) and the pneumatic push-buttons, we are now ready to examine the actual stops, the location of which was made plain when the pneumatic pistons were being tested out.

In some organs the tilting tablets representing the stops are white and the couplers black. This greatly facilitates the distinguishing of stops and couplers; but the stops of the Austin organ at the Sesqui-Centennial in Philadelphia (1926) were of six different colors, if I remember correctly. The strings were orange, the reeds, red, flutes, light blue and couplers black, I think. That made it all the more easy to separate the several families into groups.

In large organs there is a pneumatic button, sometimes placed at the left of the No. 1 piston under each manual, which, when pressed, couples that particular manual to Pedal. There is also a "general release" piston, which throws off every stop and coupler on the organ when pressed.

A half-hour spent in locating the mechanical devices which already have been mentioned leaves the rest of the time available for actually fitting the pieces to be played to the organ in hand. Do not be too impatient to try out the diapasons, reeds, flutes, and strings of the various kinds, before mastering the multiplicity of registrational facilities. One of the faults, which clearly shows unfamiliarity with an organ, is too much hesitation in making quick shifts in registration. Study thoroughly the mechanical means at hand, before playing a note. There is absolutely no necessity for nervousness, once an organist masters the things enumerated above.

"How to Develop a Smooth Pedal Technic"

FREQUENTLY one hears concert organists, from whom one would expect legato pedaling, who have developed a flawless manual technic, but have neglected woefully sufficient pedal practice of the right kind. There are many excellent books containing exercises for the sub-bass which, if practiced in the correct manner, will bring about the desired results. Everything in the nature of "alternate right and left toe" is good; but the best method to attain the desired results is a thorough mastery of the major, minor, and chromatic scales. I mean not simply to master the "correct toeing and heeling," but so to learn them that there is a perfect legato, from a slow tempo, at first, to a rapid pedaling of the same. This mastery may be obtained if the student will keep the feet close to the pedals and play from the ankles exclusively. The organ bench must be at a height where the player can use the heels without effort, and the feet should be kept close together. When the right heel is to be followed by the left toe in ascending from "E" to F♯, for example, turn the right foot with the heel as a pivot, following it up closely by the left toe, taking care not to release the right heel until the left toe is in a position to press the F♯. The organ manuals are played by pressure, and not by percussion as a piano is played. The pedals should be played in the same way, if smoothness is to result. Anything like striking the pedals is to be avoided.

Becoming familiar with every kind of exercise used by the best organ writers is all right, of course; but for the development of a smooth legato there is nothing equal to faithful practice of the scales according to the plan originated by Nicolas J. Lemmens, to be found in his Organ School, Part II, used by the greatest French organists who studied under Lemmens at Brussels Conservatory. Guilmant, Widor, Gigout and their pupils. I believe that all organists should be masters of scale-playing by the feet, just as all good pianists are, or should be, able to play the scales fluently and correctly on the piano-forte. Furthermore, the mastery of scales will enable any organist to be sure of his ground when called upon to instruct a pupil as to the correct pedaling for any given passage in regard to which the pupil is in doubt.

"How to Acquire a Better Mastery of the Mysteries of Registration"

THE SUBJECT of registration is probably the most fascinating phase of organ-playing and should be especially studied at the present day, because of the marvellous possibilities in tone-color of modern electric organs. Essentially, organs are about the same as they have been for many years. That is, the stops of an organ have always consisted of four families, diapasons, strings, flutes and reeds. The main differences now are that there are so many kinds of diapasons, strings, flutes and reeds, compared to what there used to be, and that there are so many "sub" and "super" couplers; while the fact that the stops of nearly every manual, and pedal keyboard as well, are enclosed in boxes, adds several hundred fold to the possibilities of expression. The light action makes it possible to play transcriptions of piano and orchestral music very satisfactorily; and the multiplicity of stops, some very orchestral in color, makes it a genuine delight to play an organ transcription of much orchestral music, which would have been impossible on organs fifty years ago.

Some very fine books have been published on Registration; but I know you want the writer's method of registration. Therefore, I will give a general outline of my procedure.

(Continued on page 681)

"How to Play Hymns"

ONE OF the most important portions of the Protestant Church service of today is hymn-singing. A great deal more than many people imagine depends upon how the hymns are played by the organist and director. When the choir is a chorus under the direction of a precentor who uses the baton effectively, it does not matter to such a great extent just how the hymn-tunes are played, but if the choir happens to be a quartet, and the organist is the director too, it makes all the difference in the world.

It may not be the writer's office to dictate how the hymn-tune should be given out by the organist before the congregation rises to sing, but he is taking that privilege. The usual method, apparently in vogue, is to play the tune through first on the Swell manual (generally without pedals) with no particular attention to expression or the meaning of the words. Many times the hymn is played much faster than the congregation can possibly be expected to sing it.

What is the cure for this? The organist should practice the playing of hymns in various ways, employing the manuals frequently as a solo, with alto and tenor on another manual, sometimes as "echo" or various other effects, making the tune an artistic creation. Take an excellent example, "Onward, Christian Soldiers," by Arthur Sullivan. It is one of the great hymns of the Protestant Church. The following is one of a dozen ways: Play the first four measures as a solo on Swell (Oboe 8', Stopped Diapason 8', Flute 4', Salicional 8', Open Diapason 8') with Alto and Tenor on Choir manual (Soft 8' and 4') coupled to Bourdon Pedal. Add the Sw. to Sw. 16' coupler and the tremolo for the next four measures. Play the next eight measures on the Swell (no pedal), opening the Swell-Box gradually during the eight measures. The next four to be played with Pedal on a "forte" Great Manual with Swell and Choir coupled, and the last four on Great Manual, with Pedal, opening the Crescendo Pedal during the playing of these last four measures. If the hymn-tune has been played in a good "march" tempo (about ♩ = 120) the congregation will take it up promptly and carry the tune along at the same tempo.

The foregoing detailed explanation is more than merely a hint. Now, it takes practice to master the art of playing hymns that way, but it is worth it. The writer has played hymns for years in this fashion. How should hymns be played for the congregation? On the Great organ, the writer believes, with the full Swell and full Choir, if a three-manual organ, coupled. The Pedal should be deep and of round tone, and the Great manual "forte" of the hymn is triumphant, "mezzo-forte" or "piano," if not so brilliant or quiet in character. Finally, follow the words of the hymn carefully and play the organ with power or sweetness, according to the sentiment of the words, by adding to or reducing the Great manual.

"Hints as to Phrasing"

THE WRITER is very glad to have this opportunity to say some things regarding the absolute necessity of "phrasing" in organ music, as well as in speech. Great stress is laid, in singing particularly, also in piano and violin playing, on the necessity of phrasing; but in organ-playing there is a deplorable lack of it, many times none at all. The phrasing of the vocalist is guided, more or less, to be sure, by the words; but in instrumental music how much more care should be devoted to dividing the melody notes, in particular, properly into intelligent phraseology.

What is the reason, may I ask, why composers of organ music in all countries take so much pains to phrase their compositions, if players choose to ignore them? And remember also that, because a break must occur at the end of a phrase, it *does not mean retarding the music at that particular point.* On the contrary, the flow of the music must continue until the proper time for retarding arrives. In order to accomplish this, the best way is to give to the last note of a phrase about one-half of its value, if a quarter note or smaller. Not more than an eighth rest should be allowed between phrases. This gives time enough to begin the new phrase without any delay. Organ music takes on new life and interest when phrased, while the exact opposite is true if the phrasing is neglected.

Buch's Fugues should be phrased, too, but in those wonderful compositions a very great amount of careful study (much more than in any other form of music) must be spent if it is done intelligently. Suffice it to say, there is no form of music more sadly neglected from this standpoint than Bach's works, the phrasing of which is not indicated. Where sequences occur, it is always advisable to make a break between each one and the next; and if the sequence is a rising one, it is most effective to add a trifle more organ with each successive one, sometimes by opening the Swells, and oftentimes by the addition of more stops. If the sequence is a "falling" one, the reverse would hold true. In language, phrases are defined as "short, pithy expressions which are shorter than clauses." Music is, or should be composed of just such short expressions of varied length, separated just as one would in speaking. Phrasing usually corresponds to breathing in song.

How to Acquire Registration

(Continued from page 680)

A Practice Plan

MY OWN personal plan would be to get permission to study a modern organ at the console, provided the organ where I am regularly employed did not meet the requirements. I would start with the Swell manual first, drawing the Oboe alone first and then adding to it, in rotation, the Stopped Diapason 8', next the Stopped Diapason and Flute 4', next the Stopped Diapason and Bourdon 16', finally the Salicional 8', and Voix Celeste 8' or Voix Celeste alone. Then add the Sw. to Sw. 16' and Sw. to Sw. 4' to all the above combinations with Oboe. The above combinations also should be tried with the tremolo. Now select a good hymn and play the soprano on the Swell with each of these combinations, playing the alto and tenor voices on the Choir (Melodia 8' and Dulciant 8') organ coupled to Pedal Bourdon 16', tying all the repeated notes in the alto, tenor and bass. Do the same as the above, using the Clarinet on the Choir as a basic solo stop and accompanying it by

(Continued on page 690)

Choirmaster's Guide

FOR THE MONTH OF NOVEMBER, 1929

(a) In front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
THIRD	PRELUDE Organ: Morning Serenade.....Digele Piano: Madrigale.....Simonetti Te Deum in A-flat.....Jones ANTHEMS (a) The Prayer of the Penitent.....Felton (b) Bread of Heaven.....Colborn OFFERTORY Seek Ye First the Kingdom of God. Riker (T. Solo) POSTLUDE Organ: Allegro con Brio.....Roberts Piano: March from Capriccio, Op. 22, Mendelssohn	PRELUDE Organ: A Song of the Night...Sheppard Piano: Romance.....Rubinstein Magnificat and Nunc Dimittis in D.....Field ANTHEMS (a) O Paradise.....Hopkins (b) O Praise the Lord.....Wooler OFFERTORY I'm a Pilgrim.....Jones (Duet for S. and A.) POSTLUDE Organ: Festal March in F.....Roberts Piano: By the Sea.....Posca
TENTH	PRELUDE Organ: Rêve d'Amour.....Stults Piano: Une Pensée Romantique.....Saint-Juste ANTHEMS (a) O Be Joyful in the Lord.....Nomahama (b) Blessed is the Man that Trusteth in Him.....Lansing OFFERTORY (a) Thy Ways, O Lord.....Ashford (A. solo) POSTLUDE Organ: Royal Pageant.....E. F. Marks Piano: Marcia Religiosa..H. W. Parker	PRELUDE Organ: Devotion.....Moter Piano: Ave Maria.....Schubert-Heller ANTHEMS (a) Vespers.....Stevenson (b) O Light of Life.....Koontz OFFERTORY Let Not Your Heart be Troubled Forman (S. solo) POSTLUDE Organ: Festival Military.....Nessler Piano: Warrior's Song.....Heller
SEVENTEENTH	PRELUDE Organ: Romance.....Lizurance Piano: Angels Ever Bright and Fair Handel ANTHEMS (a) Now Thank We All Our God Huerter (b) Prayer of Thanksgiving..Netherland OFFERTORY Give Me a Heart of Calm Repose Risher (S. solo) POSTLUDE Organ: Triumphal March.....Morrison Piano: March of the Flowers.....Harker	PRELUDE Organ: A Moonlight Serenade Gordon Balch Nevin Piano: Adagio from Sonata in E-flat Haydn ANTHEMS (a) All Men, All Things (from the "Hymn of Praise").....Mendelssohn (b) Praise be Thine.....Matthews OFFERTORY His Almighty Hand.....Hamblen (B. solo) POSTLUDE Organ: Elegy.....Lacey Piano: Abide With Me.....Goerdeler
TWENTY-FOURTH	PRELUDE Petite Fonsance.....Marsick (Violin with Piano or Organ) ANTHEMS (a) Beloved, Let Us Love One Another Geo. B. Nevin (b) Adoration.....Borowski OFFERTORY O Mother Dear, Jerusalem.....Neidlinger (Duet for S. and T.) POSTLUDE Organ: Coronation March.....Meyerbeer Piano: Lascia Ch'io Pianga Handel-Moszkowski	PRELUDE Organ: Wium Indian Lullaby Lieurance Piano: Nocturne from "A Midsummer Night's Dream".....Mendelssohn ANTHEMS (a) All Thy Works shall Praise Thee Haines (b) The Lord is Near.....Wooler OFFERTORY Serenade.....Flick (Violin, with Piano or Organ) POSTLUDE Organ: Marcia Festiva...Mauro-Cottone Piano: Minuet from the Symphony in E-flat.....Mozart

Anyone interested in any of these works may secure them for examination upon request.

Organ and Choir Questions Answered

By Henry S. Fry

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am enclosing specifications of our two-manual organ. I have studied with the best teachers in the city but do not know which about the stops of an organ. Which are Flute, Reed, String and Foundation stops? are Flute, Reed, string and Foundation stops? What is indicated by mean? Swell 4'-16', Unison, Swell to Great 4'-16' and so forth? Do any of these have the same effect as sub Do any of these have the same effect as sub and super couplers? In playing Franck's Choral in A minor I put on full organ at the close, and it sounds all right, except the last chord, which should come out the strongest and most triumphant. It does not stand out like the rest. There seems to be a sort of anti-climax. I have tried shutting off some of the couplers, but the effect remains the same. Can you suggest a remedy? Can you suggest any good combination on this organ for building up from soft to loud—also unusual combinations? How would you register the Andantino by Lemare, The Nightingale and the Rose, by Ganz-Seeboeck, the Prelude in E flat major by Bach? Is there any passage in the latter where the hands play on different manuals of the same time? Often I see "Mixtures" at the head of a composition. What are Mixtures, and what are the great ones? Has this organ any? The organ has a crescendo pedal which I never use, and being blind myself, I—L. pe.

A. The classification of your stops is as follows:

Organ Tone (Foundation)
Open Diapason
Dulciana
Flute Tone
Melodia
Flute
Stopped Diapason
Reed Tone
Oboe

Your specification does not include any really characteristic string tone. The Aeoline belongs to the Salicional family but is usually a very mild, soft-toned stop. We judge from your specification that the Celeste is used in dulanes with this stop, there being no other stop of a suitable character for this purpose. We have included the Oboe as a reed stop, though in some organs it does not contain reeds, being a labial stop.

The Swell to Swell 4'- 16' and so forth are the same as sub and super couplers. Unisons "on" and "off" control the original pitch of the stop. Unison "off" allowing the stop, unless it be operating through a coupler. For instance, draw Stopped Diapason 8' with sub and super couplers and you have the notes speaking at 16', 8' and 4' pitch. If the unison is set to "off" the 8' pitch is missing. The only reason apparent to us for the effect of the final chord in the Franck *Chorale* is that your super couplers do not function above.

Since the highest note in the Choral is this "c" *shaped*, the super coupler is here useless. These super couplers are desirable is probably due to your having 61-note chests instead of 85-note chests. The latter would make available the 12 notes above the compass of the key-board. The only remedy we can suggest in the Franck *Chorale* is that you do not try to employ the super couplers. As to building up from loud to soft and so forth, start with the amount of organ you wish and add stops gradually until you reach the degree of loudness required. For instance, your Aeoline is your softest stop. That stop coupled to Great Dulciana will give you a little more tone. Next might be added the Swell Stopped Diapason, then 4' Flute, then Swell Open Diapason, next Great Melodia and so forth. Experimenting will help much, and probably, if you work hour after hour and year after year along that line, making notes of the stops you combine, it would help you considerably. This will be true also in the securing of unusual combinations. For the Lemare *Andantino* you might begin with the following stops: Swell—Oboe and Tremulant; Great—Flute 4'; Pedal—Soft 16'. Play the left hand part one octave lower than written. This is suggested so that you will be possible to play the next section with the notes "thumbed" on the Great organ as marked. For the registration of the "Nightingale" from Great and Swell to Swell 16' coupler. For the next section you might use Great Open Diapason for the right-hand part as suggested, with registration on Swell of proper balance for the left-hand part. If this does not suffice, add the Melodia for the right-hand part with the Swell to Great coupler. The following might also be played with right hand on Swell and left hand on Great. Use the registration that seems to your judgment to be most effective. For the last section, since your organ contains no Vox Humana, try Aeoline and Vox Celeste (it may be necessary to add to this Aeoline and Vox Celeste (it may be necessary to add to this hand part on Swell organ with great Dulciana for the left-hand part.

For *The Nightingale and the Rose* we base our suggestions on the transcription by L. Courtaine, edited by James H. Rogers. Begin with *Swell*, Aeoline, Vox Celeste and Stopped Diapason, *Great*, Melodia (Swell to Great), *Pedal*, Soft 16' (Swell to Pedal).

Play the first section as suggested. In the second section, presuming your Great organ be not enclosed in a swell box, we suggest the left-hand part played on Great Dulciana (Swell to Pedal 4'), the right-hand part on Swell Stopped Diapason and Flute 4', except for the two short passages assigned to the Swell organ, which may be played on Swell Aeoline and Vox Celeste, or on the Great Dulciana, though the Swell organ combination could be more effective for the last two measures, because of the possibility of a diminuendo. For the Bach number, we take it for granted that you refer to the *Prelude* to the Fugue known as the "St. Ann." For the basis of your registration we would suggest Full Great and Full Swell (except Vox Celeste) Swell to Great 8', Swell to Great 4', Swell to Pedal and Great to Pedal. There are places where, in transition from one manual to another, the two hands will be playing on two different manuals for a short time. Beginning on the last count in measure 34, play on the Swell (Great to Pedal off.) On the last count in measure 36 return to Great Organ (Great to Pedal on). On the last count in measure 38 return to Swell.

An instance of two hands playing on different manuals will be found in measures 78 to 84, where the right hand may be played on the Swell and the left hand on the Great up to the second eighth in measure 84, when the right hand returns to the Great organ. We would suggest that you secure a copy of Vol. 3, Wilder-Schweitzer edition of Bach's Organ Works, and read the notes on this Prelude appearing on page 56.

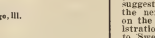
Mixtures are stops containing two or more ranks or pipes producing artificial overtones. Great Reeds usually indicate the Reed stops commonly included in the Great Organ of instruments of sufficient size to merit their appearance, such as Trumpet or Tuba. None are included in your instrument. The Crescendo pedal is a device for making a crescendo or diminuendo by the addition of stops without affecting the register knobs or keys. While we have heard clever use of it, we do not advocate its overuse. It might be considered a means for "lazy" registration.

Your specification includes a Flute 8' as well as a Melodia 8' on the Great organ. This is unusual in an instrument of this size, and we take it for granted the Flute is one of 4' pitch.

Q. Please explain symbols given in "Organ Questions Answered," February, 1929, issue, "Analysis Sheet," as follows: "A" and "B" before the stop names "16 8 4 2 2/3" on stops; "2 x 3" on traps, "orchestral," "Oboe," "8," "Synthetic," (instead of number of pipes), also the last five items, "shifte," "bird," "accompaniment," "orchestral," "solo."

What is the address of the publishers of "The Diapason" and of "The American Organist"?—B. R. E.

A. "A" and "B" indicate two swell boxes and their appearing before the name of the stop designates in which box the pipes controlled by the stops are enclosed. "2 x 3" indicates that the stop appears on the designated manual at the pitches named, and when it appears as it indicates that the sec-



ond or lower 8' stop draws the first or upper stop also. This applies also to the 16' and 4' pitches, when they are so indicated. "2 2/3" dicates that the traps appear in the pedals or manual named in the heading, on first touch. "x-x" indicates that they appear on both first and second touch. The second "x" should be underlined thus x. The synthetic Oboe is produced by pipes already in the instrument, to which no more notes are indicated. It is produced by a combination of pipes taken from 16' and the Twelfth derived from the soft 16' Flute. "Shuffle" and "Bird" indicate a shuffle effect and bird-call respectively. The last three items indicate that the manuals are coupled to the Pedals at the pitches indicated. The address of "The Diapason," is 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago, Illinois, and that of "The American Organist," 467 City Hall Station, New York.

Q. At seventeen years of age, with four years of piano study to my credit, and at present studying pipe-organ, I would like to know if you advise me to keep in this line of work? I am working as a theater organist, but do not like it as it is very burdensome. I hope to work myself into a theater. Will there be only a small demand for theater organists in the future due to the vitaphone?—S. J. M.

A. We are inclined to think that the future of the theater organist is rather uncertain. The vitaphone, "talkies" and such inventions are in a rather primitive state but will probably be improved. The status of theater organists has already been effected we fear, and improvement in the position named will probably still further lessen their demand. If you are interested in the organ, why not keep up your study and play in church while retaining your position as stenographer. Perhaps later on you can devote your entire time to the profession.

Bands and Orchestras

(Continued from page 657)

the Saturday class and, as a consequence, suspension from the school orchestra and band, until a satisfactory excuse is forthcoming. Opportunity should be given for a second hour all-city band or string ensemble, excusing those who get this work in their own school daily.

Where a full-time contract teacher is in charge of both grade and junior and senior high work, as in some smaller systems, this teacher's schools should be assigned with a zoning plan in view, so that he can keep constantly in touch with the progress of his grade children through junior high to his high school orchestras and bands. However, it is not diplomatic, nor hardly fair, to make this planning too much in evidence to the pupils or to the grade principal.

Drafting Leaders

TO BUILD UP an organization of uniform efficiency throughout, and yet to accommodate all those who have any claim to consideration as members, more rehearsals are needed for the slower or less advanced players and for those with an ambition to gain a higher position in the organization. This need seems an ideal chance to interest the most talented players who have a desire, and the personality and initiative, for real leadership. Allow them to take a part rehearsal occasionally, and later a whole concert at some school assembly. There should be a students' conducting class where score reading with phonograph records and instrumentation are taught to a group especially chosen from the most promising conductors in the city schools. There is a danger in this, however; the dazzle of the spot-light often may become so attractive that a boy or girl will neglect the far more humdrum technic practice, or even his academic studies.

Some of our most enthusiastic, popular and successful young teachers on Saturday mornings have been our own high school boys who came back from their never-to-be-forgotten experience at the great National Orchestra Camp last summer. They have been proven to be living embodiments of the down-right seriousness and loyalty and inspiration they found at the camp. I think such boys are themselves the great justification for such a movement. They are repaying in full and overflowing measure the debt they owe the community for their scholarships. After teaching for two hours on Saturday these boys join in with the all-city high school orchestra and rehearse for two hours.

Discipline

IN A WELL-PLANNED rehearsal there are no disciplinary problems, for all are too busy and interested. The two hours never seem long enough. Making sections wait while others rehearse is often responsible for trouble. If possible, rehearse numbers using brass and percussion sections first, allowing them to leave while the strings and winds are at work. Have a definite outline listing weak spots to be rehearsed. Call out quickly, "Brasses—eight measures before C." Have all music lettered. Find the weak spots in the woodwinds, then those in the strings, thus avoiding long waits for any one part.

A great trust has been placed in our hands by the leaders in education. Our reward is in the enrichment of the lives of the boys and girls we are privileged to help and guide. They are looking to us for that guidance. We must not fail them.

Master Discs

(Continued from page 644)

he was seventeen (the one in B Flat major, opus 168), is played by the International String Quartet who will be favorably recalled for their splendid work in the César Franck Quintet. This is a work of lyrical fluency and simple charm, although untouched by the deeper inspirations of the later Schubert. Disc Nos. 124, 25 and 26. The Flonzaley Quartet which for twenty-five years held a distinctive and unrivalled reputation in this country before disbanding this past spring made several recordings for Victor, the first of which was recently released. This was Schumann's *Quartet in A Minor*, opus 41, No. 1, a work consistently melodic but not consistently poetic. The Flonzaleys seem to enjoy playing this quartet and the recording is unusually fine in its faithful expressiveness. Album set No. M51.

Wagner Recordings

BRUNO WALTER, that admirable German conductor, who has been accorded much praise in England recently, has recorded more Wagnerian excerpts for Columbia. They are enjoyable, because their dramatic force and pictorial vividness have not been overstressed and because the orchestral clarity has been admirably retained in recording. They include the *Prelude* to "Parsifal," discs Nos. 67572 and 573D, and Siegfried's *Rhine Journey* from "Götterdämmerung," disc No. 67574-D. Artur Bodanzky, of Metropolitan Opera fame, has succeeded in conducting the finest version of the *Overture* to "Tannhäuser" that has been issued on discs to date. Of course Mr. Bodanzky has been greatly assisted in this achievement by the development of the art of recording. Had Albert Coates' version of this overture been recorded by the present system we believe it would itself be of the highest excellence. If one's interest for this popular overture has waned, we feel that a hearing of the Bodanzky version will surely revive it. It can be found on Columbia's discs Nos. 67570 and 571D.

Three vocal records of unusual merit, each in its own category a perfect example of interpretative art, include *Casta Diva*, from Bellini's "Norma," as sung by Rose Pauvelle whom James Huneker once called "the female Caruso" (Victor disc No. 8125); Leporello's aria *Nella bianda* (catalouging the love affairs of the *Dan*), from Mozart's "Don Giovanni" as sung by that inimitable basso, Chaliapin, on Victor disc No. 1393; and the *Aubade* from Lalo's "Le Roi d'Ys," coupled with the *Romance* from Bizet's "Pearl Fishers" as sung by the admirable French tenor, Joseph Rogatchewsky, who recalls better than anyone we have ever heard the singing artistry of the late Edmund Clement (Columbia disc No. 50146D). Amateur theatrical clubs should find great assistance and music-lovers keen enjoyment in the new Gilbert and Sullivan opera, "Trial By Jury," recently issued by Victor. It is performed by the historical D'Oyly Carte Opera Company of London, who maintain an unequalled tradition in the presentation of Gilbert and Sullivan (Victor Album C4).

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Tone, Sweet and Sour

By SID G. HEDGES

A GIRL once told the writer that she hated the fiddle—yet her father had played one for many years. On making inquiries it was found that the latter had learned from an untrained "scraper" who was chiefly concerned about the force and energy he could put into his playing. The unfortunate parent had developed so heavy a bowing that he required the stick of his strong bow to be pulled up quite straight before he could use it. His tone was horrible—screaming and cracked.

Later the girl learned to play the violin and developed a sweet tone. Then she came to love the music of this instrument.

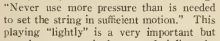
The note of a violin is caused by the vibration of a string left and right, across the finger-board (not up and down).

The string is set in vibration by the roughness of the bow-hair, a roughness which may be likened to microscopic teeth in a saw. When this saw is drawn across a string each tooth catches and then releases the string. The gut is thus set in vibration.

Since this vibration of the string is always from side to side it is clear that any hard pressure on the string, forcing it downwards, may seriously hamper the movement and possibly check it altogether. It will also be clear that the less the string is pressed down the more freely and evenly it will vibrate.

So, then, here is a rule for bowing: "Never use more pressure than is needed to set the string in sufficient motion." This playing "lightly" is a very important but not always recognized aspect of violin technic. It is the one thing that makes the difference between *sweet* and *sour* tone.

Sweet tone must always be *lifted* from the violin; forcing downwards cannot bring it out. An excellent exercise for developing this *lifting* bowing is as follows:



For each measure, one full bow is to be used. It is to move at an exactly even pace through notes and rests alike. But, during the rests, the hair is to be raised about an inch above the string and go on thus until it settles down, daintily, for the next note.

But there is another feature in tone production.

By placing the finger at the half-way point between the bridge and the finger-board nut one finds that the string can be pressed down easily, that it is easy to hold. By experimenting similarly a trifle nearer the bridge one finds that the string does not give so readily, that it is *hard* to hold. Expressed in another way, the string, in the first instance, does not resist the finger pressure so strongly as it does in the second.

The conclusion is that the nearer one gets to the bridge, the *stiffer* the string becomes and the more strongly it resists how pressure.

So, in bowing one inch from the bridge, some little pressure will be needed to overcome the resistance of the string. But two inches farther from the bridge the string will not resist so strongly—a much lighter pressure will set the string vibrating at an equal speed. If the pressure given at the first point is given also at the second the tone of the second will be ruined.

There is just one more aspect to consider.

If one plays on an open string the bow may be, at a distance from the bridge, equal to one-eighth of the length of the string (that is, the length which is vibrating). But, if the left hand comes up and stops a note at the top of the fingerboard, then the bow will be on a spot more nearly at the middle of the vibrating portion of string. The quality of tone produced will consequently not be the same. To keep the tone even the bow must move nearer the bridge until it reaches the spot equivalent to one-eighth of the length of the vibrating portion.

A general principle may be formulated from this fact: "To preserve the same tone, the bow must always move nearer to the bridge as the vibrating length of string is shortened (or as the notes stopped ascend the fingerboard)."

In playing *forte* the bow should be nearer the bridge, where the string is harder, for then it is possible to apply more pressure and so set the string in stronger vibration.

Genuine or Not?

A constant stream of inquiries comes to the Violinist's ETUDE from people who fancy that they have genuine old violins made by the great violin makers. The writers imagine that all they have to do is to send a written description of the violin, its color, general appearance, a reproduction of the label inside, or a copy of the words branded on the back, and that the editor can inform them by return mail whether or not the violin is genuine.

The following letter is typical of these inquiries: "I am very much interested in learning the value of my violins. I have a Stradivarius, a Guarnerius and a Stainer. Most people who own violins judge by the label stamped in them, but I have a different method. My violins have all the marks of genuineness on the inside of the violin and on the neck block. Their workmanship is most perfect, the purfling is finished out in perfect detail, and all the edges have an appearance of a master workman.

"Some of the marks are very secret, so one must carefully examine them. On the back is found under the varnish a date, a cross and other initials which can hardly be distinguished. The color of the Stradivarius is sort of orange-like, with varnish cracks along the edges. The color of the Guarnerius is more like red orange, and the Stainer is orange.

"Will you kindly give me your opinion as to their genuineness and tell me of other marks which are to be found on a master-made violin? Are there any secret signs which a master puts on his instruments?"

Hundreds of letters similar to the above are received. Some contain no description at all. They simply state,—"I have a violin with Stradivarius stamped on a piece of paper inside. How much is it worth?"

If the writers of these letters would reflect a little, they would see how impossible it is to pass on a violin without seeing it. Thousands of people have the idea that the great makers had certain secret marks which were placed on their violins and which, if found, prove that it is genuine. They never stop to think that the imitators of these violins would know all about these marks and would place them on the imitations also. All the above descriptions which our correspondent gives of his violins would read exactly the same, whether he were describing a genuine instrument or an imitation made by a good violin maker.

There are millions of violins in existence, copied more or less correctly from the works of the great makers. The vast majority of these are factory fiddles of comparatively crude workmanship, which would deceive no one who had even an empirical knowledge of good violin making. Then again there are imitations or copies of master workmen who made exact fac-similes of the originals, as regards shape, color, varnish, private marks, choice of wood, cutting the scroll, shape of *ff* holes, labels, purfling and every detail of the original. Many of these artistically made copies have age to boot, as they were made during or soon after the period when the value of the Cremona violin first began to be recognized. It is violins of this type that are difficult to distinguish from the originals and which require the utmost skill on the part of the expert who is called in to give an opinion of their genuineness.

It is as futile for any of our readers to write out a description of his violin and expect us to decide without seeing it whether or not it is a copy or an original as it would be to send a written description of a ten dollar bill to a bank teller and ask whether the bill is a counterfeit.

The gist of the whole matter is that the *written* description of a genuine old Cremona and of a perfectly made copy would read exactly the same. The expert consequently cannot decide from a written description. He must actually *see* the violin which he is to judge. People who believe they have valuable old violins should take or send them to good experts for an opinion. Reputable dealers in old violins have such experts in their employ, or at least know where to find one, if an opinion is sought. Many of them, after an examination, give printed certificates, with their signature, containing their opinion as to the maker or school of violin making to which the violin belongs as well as its value. Such a certificate from a good violin dealer is valuable to the owner if he ever wishes to sell the violin.

Thomas Jefferson and His Violin

By E. H. PIERCE

THAT THE same man who is famous as the author of the "Declaration of Independence," as the third president of the United States and as the patron saint (so to speak) of the Democratic party was also a remarkably enthusiastic amateur violinist and possessed no little skill on that instrument, is a fact little known but nevertheless well vouched for by his biographers. "The Life and Times of Thomas Jefferson," by Thomas E. Watson, is full of interesting references to his devotion to the violin.

Not only that, but we learn that Patrick Henry (another immortal name in the early history of our nation) was one of the friends with whom he often played violin duets! John Randolph, before a difference of political views created an estrangement between them, was another of his musical colleagues. Even the storm and stress of the Revolution and the inner political struggles which followed it did not avail to interrupt greatly his devotion to the art of music. The incident which finally put a stop to his violin-playing was the accidental breaking of his wrist which healed slowly and left a painful stiffness ever after.

Culling here and there from the book we have mentioned, we note that, while most of the local "fiddlers" played by ear, their repertoire consisting of traditional jigs and country-dances, such as *Money Musk*, *Devil's Dream* and the like, Jefferson played by note and was fond of hymn-tunes and other sustained melodies including airs from Italian operas. What he played, in the form of violin duets, we are not informed. The excellent *Duos* of Pleyel or of Viotti, which were already in print and enjoying considerable vogue in Europe and England, would doubtless have been warmly appreciated by him, but whether they were known and obtainable in Charlottesville, Virginia, at that time almost a remote frontier, is open to doubt. More probably he possessed some arrangements of opera-melodies in violin-duet form. We have seen some very old books of that sort published here in America.

"We Saved the Violin!"

WHILE HE was still a quite young man, during a temporary absence from home, the family dwelling was destroyed by fire. On his return, when he was confronted with the bad news, his brother hastened to him with the assurance (as the one bright spot in the clouds of misfortune) that his fiddle was saved! The slaves, it seemed, had noticed how he valued it and had rushed to rescue it first of all, no matter what else might fall a prey to the devouring flames.

We find no record of how he first learned to play. Perhaps at the start he was largely self-taught. But later on he had regular lessons on the violin from a music-teacher named Alberte (or Alberti), the same master who had taught the harpsichord to his wife before her first marriage. He was very regular in practice, during the time of these lessons, rising early and getting in an hour or more before breakfast. He often played a total of three hours a day. During his journeys he would take a "kit" (a small, compactly-built violin often used by dancing-masters) with him, in order to keep up his practice.

It will be of interest to recall the fact that music occupied a quite important place in his courtship. The lady who afterward became his wife was a young, attractive widow, a Mrs. Skelton, the daughter of John Wayles, a large land-owner. He was not without rivals, but, when other suitors approached her door and heard Jefferson's violin, the widow's harpsichord *and both of them singing* they turned back discouraged.

The violin which was saved from a burning house may or may not have been a good one. But when Jefferson's taste became more fastidious he coveted a better one owned by his friend, John Randolph. Failing to succeed in an attempt at immediate purchase, he entered into a remarkable contract, in strict legal form and duly witnessed and recorded, by which he was to have the violin for three hundred dollars in case he outlived Randolph. As events transpired, however, the instrument fell into his hands much sooner. Randolph, at the verge of the Revolution, remained loyal to his king and suddenly decided to return to England, notwithstanding the fact that his son Edmund was a fire-eating "rebel" seeking service with Washington.

But in the sadness and haste of his going, he does not forget Jefferson. Besides ready money now will do Randolph himself more good than the violin. Perhaps he will never feel like playing it again, such is his sorrowful mood. The upshot is that Jefferson buys it for sixty-five dollars.

The next we hear of Jefferson's violin-playing is, curiously enough, an aftermath of the surrender of Burgoyne at Saratoga. Most of the prisoners captured in that battle were sent to Virginia for safe-keeping, and Jefferson, always humane, visits them and endeavors to mitigate their lot by little kindnesses. In the course of his benevolent activities, he finds—oh Joy!—several very good musicians among them, especially among the Hessians, and now he plays violin duets and other concerted music to his heart's desire. This is a picture pleasant to dwell upon.

Are Violin Methods Improving

By E. L. WINN

THE ART OF music itself does not change, but the present technical training of the human hand for piano and violin playing differs entirely from that of fifty years ago. The intricacies of modern works, with their peculiar intervals and rhythms, necessitate a different kind of mental as well as physical preparation than was ever before required.

Almost all our classic violin works were written either by gifted players or by great composers who had some knowledge of the instrument. There are now few difficulties in the older classics for the gifted virtuoso today. But he has to train his hand and brain for the modern works. Paganini himself would be puzzled by some of our modern dissonances. Stravinsky, Schoenberg, Roussel, Pizzetti, Grovlez and a score of other composers would no doubt set him thinking that this is a day of virtuosity in intervals and exotic structure rather than in pure melody. Indeed, the day of pure melody interspersed with technical fireworks has departed. Once the Joachim *Hungarian* concertos were considered by the executant lacking in violinistic qualities not to say well-nigh impossible of execution. Today a really fine virtuoso makes them seem like child's play.

Are violinists more gifted or are methods more individualistic? Frankly we have found new and more practical ways of doing things. The violin hand is better trained today than ever before. The bow arm, too, receives great attention. We may look back to Baillot for Kreisler's great command of bowing or to Massart for a definite plan of bow control, but we must concede that modern training includes not only an analysis of works but a very definite analysis of the power and capabilities of the human hand.

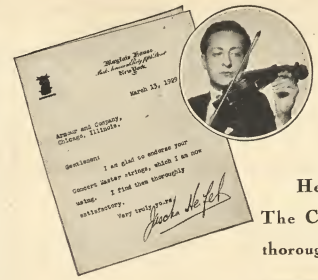
Overcoming Handicaps

EVERYTHING is possible if one has talent and industry. Even a hand illy fitted for the violin may be trained. A sluggish ear, by attention to solfeggio, may be made perfect. And there are known to good teachers special ways of playing difficult passages. By these the average player may accomplish good results.

In former times we accepted bowings and fingerings on the pages of great concertos. Today we work out a plan for the individual hand. Professor Auer himself does not advise playing tenths when to play them means fatigue if not real pain.

The great progress in the teaching of music today is this: music study has become constructive, more interesting and inspiring, because the attitude of teachers is joyous, optimistic and logical, not negative and inclined to be brutal. Mere brute force has been superseded by modern psychology. We develop from within. This is a tremendous step forward.

Pupils play better in public because they have not the obsession of fear. Virtuosity, fifty years ago hailed as phenomenal, is today no uncommon thing. Though there are no short cuts to music training there has been a tremendous advance in intelligent and rational as well as individualistic methods. Both teachers and pupils think out problems today. In the great complex life there must be time-saving devices even in music. Modern teaching is solving that problem.

"As there are no orchestral scores in existence from an earlier period than the sixteenth century, most of our information regarding the constitution of the medieval bodies of players is obtained from pictures and sculptures such as may be seen in the great art galleries."—The Violinist.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Book Under the Arm

G. A. F.—When the bow is being played on the E string the right elbow is held near the body. When the A string is being used the elbow is raised a little; on the D it is raised still more; on the G it is held rather high. The elbow is held at the same distance from the body throughout the length of the bow, middle and point, just so long as there is no string crossing. Some of the old-time instructors directed that the pupil should play with a book under the arm, when learning to bow. This can be done only when one is playing on the E string and the bow is being drawn between the middle to the point. If a book is held under the arm when one is playing on the A, D and G strings it will fall down, because the elbow must be raised when playing on these strings. It would be to your advantage to have even a few lessons from a good teacher. (2) Two excellent books which will help you with your violin study are, "How to Master the Violin," by Frederick E. Bahn, and "Violin Teaching and Violin Study," by Eugene Gruenberg.

Varying Spellings on Labels

R. F. G.—The following is the correct wording of a label found in one of the Rugeri violins: *"Francesco Ruggieri detto il p°r, fece in Cremona L'Anno——."* Another label reads: *"Francesco Ruggieri detto il per Cremona——."* The labels used by any one Cremona maker sometimes differ slightly from each other. You will note a slight difference in the spelling of the name of the maker in these labels. However, the labels in old violins mean nothing. You will have to send your violin to an expert before he can judge as to whether or not it is genuine.

Steel—Gut—Aluminum

C. G.—Franz Stoll (also Stoss) was a German violin maker, who carried on his work at Passau, Bavaria, from 1760 to 1802. He was not a really famous violin maker, but he made some good instruments. (2) A violin is naturally not so good after it has been cracked and glued in many places. However, if the work has been done by a skillful repairer and all the cracks are closed, there will probably not be a very great loss of volume and tone quality. (3) The use of the aluminum A string for the violin is a matter of preference. Some contend that the aluminum string gives greater volume and sonority. Formerly Ysaye, the gut A, Jacques Thibaud, the greatest violinist of France and one of the most famous of living violinists, strings his violin with a steel E, a gut A, an aluminum D and a silver-wound gut G. The instrument on which he uses this arrangement of strings is one of the finest Stradivarius violins in existence.

Half Man—Half Myth

E. S.—There is an immense number of violins with the Gaspa o Duiffoprugcar labels, many of them with extra flags and inlayings similar to yours. These violins were mostly made by various lesser-known individuals in the Mirecourt district of France and in the Mittenwald region in Germany. They differ in quality and price, but very few are of great value. By some authorities Gaspar Duiffoprugcar (who was in reality named Caspar Tieffenbrucker and who was born in Fe'sa, Ing about the year 1514) is believed to have been the creator and father of the violin, but most authorities hold that he was a lute maker and made no violins at all. It is impossible to place a value on your instrument without seeing it. Send it for appraisal to some reputable dealer in old violins.

Likely an Imitation

H. W. A.—The label in your violin states that the violin was made in Turin, Italy, in imitation of the violin of Antonius Stradivarius by Giovanni Battista (John the Baptist) Guadagnini. Guadagnini was a maker of considerable fame, and his violins are valuable. The chances are that your violin is an imitation, but it might possibly be genuine. Take the violin to some good dealer in old violins, and he can give you information as to its genuineness and its value. Any music store in your city can give you the address of a dealer in old violins.

Three-quarter Sized Violin

D. B. G.—The label in your violin, supposed to have been made by Laurentius Guadagnini, the eminent Cremonese violin maker, is correctly worded, but there is a very small chance that it is genuine. The Cremonese masters rarely made three-quarter sized violins. If genuine it would be quite valuable. Any expert would have to see the violin to give you any idea of its worth. Take it to Cleveland's, and let it be sent to your home, and show it to some of the dealers in old violins.

A three-quarter sized violin would be worth less than a full sized one by the same maker, since the three-quarter sized ones are used mostly by children who soon outgrow them. No one cares to pay a large price for a small violin which can be used only a limited number of years before an exchange must be made for a full-sized one. People buy moderately priced, small sized violins for their children and wait until the pupil is ready for one of full size before buying an expensive instrument.

Expert Advice

M. P.—A genuine Martin Hornsteiner of 1765, in good condition, would be easily worth the $200 or $300 asked for it. A small men of this maker is listed at $500 in the catalogue of a leading American dealer. However, it would be to the last degree unwise for you to buy the violin without a certificate from an expert that it is genuine, that it is in a good state of preservation and that it is a good specimen of the workmanship of this maker. Violins made by the same maker vary greatly in quality. Even many genuine Strads are far below the excellence of the best violins. Get the opinion of a disinterested expert before you buy.

Placing the Bridge

L. K.—Probably the piano piece to which you have reference is "Chiming Bells, Meditation," by Webster. 2.—As an aid for learning to transpose violin music to the treble clef, I would suggest that you get an instruction book for the violin. This will show you where the notes of the violin are produced on the violin. 3.—In placing the bridge on this latter instrument, the feet should come opposite to the inner notches which you will find cut in the sound holes (f holes). The violin is constructed so that the bridge must occupy this position. Do not move the bridge towards the fingerboard or tail piece in the hope of improving the tone.

Is Over-use Possible?

E. Y. C.—There is a theory that has been advanced, as you say, that an old violin which is in continual use several hours a day loses its tone qualities temporarily and needs a rest for a few days or weeks to allow the fibers of the wood to regain their normal state. This theory has never been proved and it seems to me to be somewhat fanciful, although not without possible foundation in fact. About all you can do is to experiment with your violin to see if the theory works out. It is true that temperature and atmospheric change affect the tone of the violin to some extent, but I doubt if continual playing has any harmful effect.

Not in the Famous Class

F. M.—Johannes Thier, Vienna, was an Austrian maker, and Francois Gallmant, Aix La Chapelle, a French maker. These makers cannot be rated as in the "famous" class, but they made some fair instruments. 2—Impossible to learn how many violins they made. 3—You can get tools and materials for violin making from any large wholesale dealer in violins advertising in THE ETUDE.

Harmonies

A. F. McI—Most of the studies and instruction books for the violin which give exercises for harmonies offer very scant or no instruction of how to make them, as the writers of these works take it for granted that they will be studied under the direction of a teacher. You will find five pages of scales and arpeggios in single and double harmonics in the "School of Violin Technics," Op. 1, Book 4, by O. Sevcik, but no explanatory text. There is a clear explanation of violin harmonics in Berthold Tours's "Violin Instrumentation." There are a few exercises in harmonics, with directions for playing them, in the Hermann Violin School, Vol. 2. Gabr has written a work on harmonics as played by Paganini. Other instruction books treat briefly of harmonics.

Kreisler Data.

G. A.—Fritz Kreisler, one of the most famous living violinists, was born in Vienna, Austria, in 1875. He took first prize in violin playing at the Paris Conservatoire at the age of twelve and at fourteen made a concert tour of the United States with the pianist, Rosenthal. Commencing in 1885, he gave most of his attention to the study of medicine and art, resuming his musical career in 1889. He served in the World War with the Austrian Army and was wounded at Lemberg. With the fame as a virtuoso violinist, he has besides written two light operas, many original compositions and arrangements for the violin. (2) He owns several violins, among them a splendid Guarnerius (1737), formerly used by the great violinist, Wilhelmj, and a very fine Stradivarius. Further details concerning his career and his violins may be obtained by writing to his manager.

The Seven Positions.

T. R.—Part II, of Hubert Ries' Violin School, which takes up the study of the seven positions of the violin, with exercises for each, is an admirable work. Some of the exercises are rather difficult, but give a gain of fairly well advanced. Every violin student should make a systematic study of the positions.

Choosing a Violin.

W. L.—I have no doubt you can get for seventy-five dollars a violin which will answer your purpose. THE ETUDE, in justice to its advertisers, cannot undertake to express opinions on various makes of modern violins and other musical instruments. Your best course would be to have several violins sent to you on trial from which you may choose the one you like best. Or, if you have a friend who is a good violinist, get him to select one for you.

Master Lesson: Chopin Etude, Op. 25, No. 2

(Continued from page 653)

Exercises d'après Chopin," has written, "I recall Chopin at the lesson! I remember his very good, my angel,' when things went well, and his hands gripping his hair when they went badly. I even saw him break a chair, once. It was a thing of straw. The artists still had a few in those days. And the sublime skill of the master as he was leading you to feel and to understand! His works as well as his music were eloquent to express the poetry within him. He was a poet in giving his lessons. I remember one remark of his regarding a certain portion of the Weber *Sonata in A flat.* "Here an angel passes across the sky."

Chopin desired his pupils to acquire certain varying qualities of tone. Accordingly, beginning with the very first lesson, he directed the attention to freedom and independence of the fingers. He instructed the pupil to let the fingers fall freely, while the hand was completely supple. Rapid movements were not allowed until slow movements had been used for a long time. He required everything to be practiced both *forte* and *piano.* Besides the five-finger exercises, he had the scales practiced with various accentuations.

Chopin, the Pianist

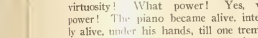
"CHOPIN the pianist?"—thus writes Mathias. "His playing was like his music, infused with poetry. And what virtuosity! What power! The piano became alive, intensely alive, under his hands, till one trembled in listening. Nothing like his playing has ever been heard since. He played as he composed.

As to his *rubato,* Chopin often required that, when there was an accompaniment in the left hand, this should be played strictly in time, while the melody should have free expression, with alteration in *tempo.*

For the student, here are some suggestions for working on that adorable Etude in f minor. It must be played, we repeat, as if murmuring, with almost no resorting to *nuances.*

The natural fingering of Chopin is the best:

Ex. 2

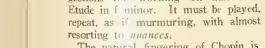


That is to say the 1, 2, 3, 4, 5 position.

Other fingerings have been devised. Reinmann, for instance, gives 1, 3, 2, 1, 3, 2, 1, 3, 4, 5, a poor fingering because it requires unnecessary movements of the hand. Further it deforms the phrasing by making it less natural.

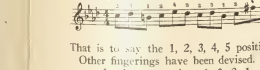
1. Keeping, then, the original fingering, I advise studying it with many repetitions. Make groups of two, three and four notes and repeat each group three times, holding whatever notes are possible. Thus:

Ex. 3



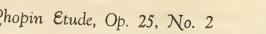
Likewise in groups of three notes:

Ex. 4

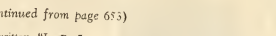


2. With varying accents:

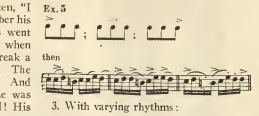
Ex. 5



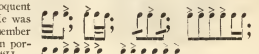
then



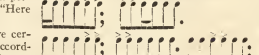
3. With varying rhythms:

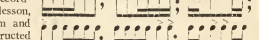


In 7/8 meter for twelve notes:



then:



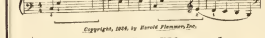
4. 112 = 

5. Various fingerings: *Legato* 1, 2; 2, 1; 1, 3; 3, 1; 1, 4; 4, 1; 1, 5; 5, 1.

Portamento 23-25-25
34-35-45

Staccato with the original fingering.
a. without thumb
b. without 2nd
c. without 3rd
d. without 4th
e. without 5th

Ex. 6



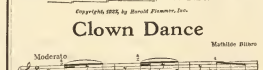
6. Practice the whole Etude in f sharp minor with the fingering of f sharp.

The preceding suggestions may be applied to portions of the Etude or to the whole composition.

Then the student should review the work *slowly!* thinking and listening. Some of the variations in fingering are particularly interesting for the development of technic. These fingerings should be worked out with a hand that is absolutely supple and free. In cases when a perfect connection is impossible the notes should be played *portamento.* I do not need to insist further on the importance of practicing rhythmic variations which lead gradually to velocity.

The left hand is *always* very important, with Chopin. Since Chopin, the wide stretches have become a favorite mode of writing, and many works have been composed for developing this particular branch of technic. It is, therefore, hardly necessary to call attention to it. Nevertheless, certain difficulties in this Etude may be conquered by the following modes of practice:

Ex. 7



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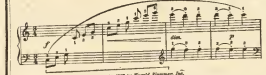
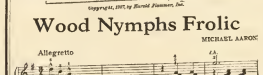
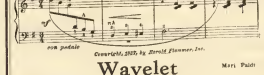

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

A Month of Adjustments

WE MAY expect September to be a busy and perhaps a somewhat discouraging month for the average mother because it brings many domestic and social problems and duties connected with the preparations for the coming of winter.

The housekeeping machinery must be set in order, the family wardrobe replenished and repaired, while certain distractions and perplexities are inevitable with the renewing of school and social activities. It is not strange, therefore, that there should be a tendency on the part of mother to defer the resumption of music lessons if they have been neglected during the vacation period.

It is too late now to register a warning against this very common and to-be-regretted mistake. As we have frequently urged, the vacation period should be the harvest-time for music study. But where the children have been away all summer and have been allowed to stop lessons, mother must not be disappointed if much of the work previously done seems lost and forgotten. She must meet this condition with patience and optimism, enlisting her full reserve of diplomatic and original resources to interest the children and overcome the discouragement they may feel because of lost skill and forgotten rudiments.

The thing to do is to banish regrets and get the children back to their music as speedily as possible and under the most promising conditions. Happily young minds and little fingers are quick to respond to new efforts and very soon regain the mental and manual facility.

The tuning of the piano, changing its position, a fresh group of pieces, new exercise books and sometimes even a new teacher will be stimulants to arouse interest in the subject and start the child again on the road to musicianship. (Generally, however, it is not a good policy to change teachers and methods.)

The mother should not let the month pass into eternity without beginning the lessons. With the ease and lure of mechanical music and the fascinations and enticements of activities outside the home circle, no mother who wishes her children to have the valuable discipline and the beautiful companionship that are the rewards of a musical education can afford to be negligent of her duty in this direction.

The "Comeback"

S. M., New York City: Indeed the adult player can "come back" and it is not foolish of you to consider a teaching career at your age. The fact that you had such excellent advantages in early life provides the proper foundation upon which to rebuild, and your age should add only judgment and wisdom to your equipment for the pedagogical field. It is but natural for you to experience some difficulty in memorizing and concentrating after the several years of neglect along these lines, and since these attributes flourish only by cultivation you will need patience in your efforts to regain your former ability. While you bring back your own skill on the keyboard and review your theory and harmony you should investigate one of the modern methods for beginners, making a study of the graded material which is on the market now for music teaching. The following books will help you in your practice as well as aid you in your preparation to enter the teaching profession: "Mind Power In Music" and "Secret of Successful Practice," both by E. Douglas Taylor; "Memorizing," by Tilford and Marshall; "Psychology for the Music Teacher," by Walter Swisher, and "The Why and How of Music Study," by Charles H. Farnsworth.

Mrs. F. W., Lexington, Mississippi: Your problems and questions are so similar to those of Mrs. S. M. of New York City that you are referred to the answer to her letter, appearing in this issue.

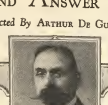
A Natural Ability

MR. E. T. W., Baltimore, Maryland: To a certain degree sight-reading is a natural gift, like any other phase of musical ability. It is true that the better the ear the less effort one will make at sight reading. Your difficulty in reading comes, perhaps, from your "having a good ear." Now, as in any other phase of music study, you will become a good sight-reader only by practice, and a great deal of it.

Get "Sight Reading," Edmunds & Sherman, and give it thorough study. Join a glee club, a well-organized chorus choir, and, if possible, an oratorio society. By this means you will get plenty of practice in sight reading.

Since you have had voice training and "have done very well in tone production" you should not have any difficulty in getting into these organizations. Do not become discouraged over your failure to read at sight, so long as you are doing well otherwise with your vocal study. Remember, skill in sight-reading, especially for the adult student, comes only with much practice. Make it your business to get that practice. No more delightful avocation may be pursued by a young man than the vocal art. It will give you poise, improve your diction, benefit your health, lead you into many pleasant associations and bring you joy throughout life.

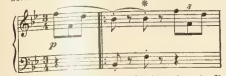
QUESTION AND ANSWER DEPARTMENT
Conducted By ARTHUR DE GUICHARD



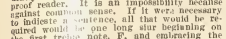
NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

A Slur Tying Two Staccato Notes

Q. In this measure of a "Scherzo" by Schubert, there occur two staccato notes tied!" Is this possible? Are staccato notes ever tied?—SAYDIE, S. F., Georgia.



A. (i) The slur over the two staccato B flats (having a rest between them) is evidently a mistake of the editor, printer, or proof reader. It is an impossibility because against common sense. If it were necessary to indicate a staccato, all that would be required would be one long slur beginning on the first treble note, F, and embracing the five notes ending on the second B flat. But for the first B flat of a slur, an eighth-note to be followed by an eighth-note rest and to be marked staccato also is simply preposterous. The correct way to write the phrase is to make the slur end on the first B flat marked staccato, even as in the last note. (ii) Yes, there is a species of staccato which is joined by a slur to other staccato notes; but it does not indicate what is looked upon as a staccato; it merely indicates a short break. Thus the staccato values are:



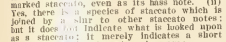
or ¾ each.

Various Questions

Q. (i) What is the meaning of "pp. con 3 Ped?"

(ii) In Mozart, I often find the ending of one slur and the beginning of another on the same note, as follows:

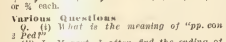
Ex.1



What is the meaning of such phrasing? Does it require a lift of the hand?

(iii) Does an accidental ♯ or ♭ effect only the note of the same line on which the sharp or flat is placed? For example, should the upper C of the following be C♯?

Ex.2



(iv) What is the meaning of the term "cédez"? The dictionary gives "decrease," but Debussy follows it by "a tempo."

(v) Is there any rule by which one can tell when an oppoggiatura is to be played on the beat and when ahead of it?

(vi) When a piece is marked "tempo rubato" is it left to the player's judgment as to which notes are to be "robbed" of their value and the amount which is to be "robbed"?

(vii) Cannot the terms "arpeggio" and "broken chord" be applied to one and the same thing with the same meaning?—C. J. L., Washington.

A. (i) *"Pp. con 2 Ped."* directs the passage to be played *pianissimo, with two pedals* (the soft and the damper pedals) *pressed down.*

(ii) That phrasing means that the first beat of the second measure is the end of one short phrase and also the initial note of the next. The hand is not to be lifted; but, instead of making it a weak note, the finger should impart a firmer touch to it.

(iii) An accidental ♯ or ♭ in a measure applies to every note of the same name in that measure; therefore the upper C must also be sharped.

(iv) "Cédes" means "give way"; applied to music it is the same as "shrgando." This is why Debussy follows it with *"a tempo"* in order to resume the regular pace.

(v) Yes. Appoggiatura (Italian *oppoggiare*, to lean upon) is an ornament upon which one *leans* strongly before attacking its neighbor, the principal note, upon which it resolves. Formerly it was written with smaller notes, while to-day it is printed with notes similar in size to the others forming the measure. The appoggiatura takes its time out of the principal note following (usually one-half of that note's time) and is given the chief accent. When the principal note is dotted, the appoggiatura takes two-thirds of its time plus the accent.

(vi) *Tempo rubato* is left entirely to the taste and judgment of the player who is supposed to have sufficient knowledge and musical instinct to know and feel the tread of the phrase and its logical interpretation—playing now more quickly towards a climax, now more slowly going away from it.

(vii) *Arpeggio* (Italian, *arpa*, a harp) and "broken chord" are similar in meaning and in execution.

Should the Transposition of Vocal Music be Encouraged?

Q. Please tell me if the practice of transposing the written key of vocal compositions to adjust them to a singer or singers should be encouraged; when I say "vocal" I include hymn tunes. I protest against it, because it is unjust to the composer and his composition; it distorts his message. Will you favor me with your opinion?—A. D. B., Savannah, Georgia.

A. This question appears to be a very simple one, easy to answer; whereas it is very complex, full of traps for the unwary who would reply superficially, hastily, without duly considering the many reasons and needs for transposition.

You are quite right to protest against the transposition of a vocal composition into any key other than that in which it is written if the composer's original idea is thereby distorted. So many songs and hymns which you also specify are pre-eminently adapted both as to words and music; in vocal music the words are, or should be, the chief consideration, and a good composer would so interpret them by his music. The transposition of such compositions into other keys for different voices is not only correct but advisable. Opera songs, written for particular voices, both as to range and texture, should be sung by the voices indicated by the composer; even so, if the artist can produce a better effect (result) by transposition, it is perfectly legitimate for him to do so rather than to destroy the composer's message" by singing it too high or too low. It is granted that certain songs are composed for certain voices, which alone should interpret them. It would be the height of folly, for instance, for an *Angel's Song*, written for a light soprano, to be sung by a heavy bass. Another objection to the male voice singing a composition for the female voice and *vice versa* lies in the simple fact that there is a natural difference in pitch of an octave between these two voices which causes a transposition in harmony of the parts. In other words, the man's voice, since it sings a woman's melody an octave lower than it is written, requires that the melody written for the top line (soprano), or highest part of the composition, be sung below many harmonies of the accompaniment, thereby producing numerous wrong progressions (consecutive perfect fifths, octaves and so forth).

Another species of transposition of the author's key—and intentions!—is caused by the difference of pitch in the instrumental accompaniments (concert, international, band, normal). The A to which the orchestra tunes has varied from 421.87 to 455.5 vibrations. What then happened to the composer's intentions? Or if the piano chance to be half-a-tone sharp or flat? This is by no means an unknown occurrence.

A good artist with an excellent voice and a gift for intelligent interpretation should be allowed sufficient latitude to sing the song in the key that best suits his voice, *provided both the words and music under consideration can be adequately interpreted by a person of his vocal and personal characteristics.*

It is in accordance with this rule that the songs of all the best composers are published in collections for both high and low voices.

Part Writing in Close Score Corrected.

Q. Is not the F on the fourth beat an alto note?

Ex.1

If so, should it not have the stem turned down and have no rest under it? Then, why is there a quarter-note rest in the space after the note G, on the third beat?—E. S., Baltimore, Ohio.

A. The quarter-note rest on the third beat should be written on the first space, because it belongs to the alto part.

Ex.2

The E is intended for the alto and should have its stem turned down, without any rest under it.

Musicians of the Month

(Continued from page 658)

9—Edward Burlingame Hill, b. Cambridge, Massachusetts, 1872. Composer, music pedagogue and critic. His writings for stage, orchestra and piano are decidedly modern in style.

10—Nicola Jommelli (yom-mel'lee), b. Aversa, near Naples, Italy, 1714; d. Naples, August 25, 1774. Prominent member of a group of early composers who brought about great development in dramatic music.

11—Karl Bohm (home), b. Berlin, Germany, 1844; d. there, April, 1920. A representative pianist and composer. Countless excellent salon and instructive piano pieces and songs.

12—Theodor Kullak (kool'lak), b. Krotoschin, Posen, 1818; d. Berlin, Germany, March 1, 1882. A distinguished teacher and writer of technical studies to develop artistic piano playing.

13—Clara Schumann, b. Leipzig, Germany, 1819; d. Frankfort, May 20, 1896. Famous concert pianist, wife of Robert Schumann.

14—Luigi Cherubini (keh-roo-bee'nee). b. Florence, Italy, 1760; d. Paris, France, March 15, 1842. A prolific composer. His works comprise an enormous list.

15—Horatio William Parker, b. Auburndale, Massachusetts, 1863; d. Cedarhurst, New York, December 18, 1919. Organist and teacher. Composed extensively and effectively for stage, orchestra, voice and organ.

16—Giuseppe Saverio Mercadante (mer-kah-dahn'tee), b. Altamura, Italy, 1795; d. Naples, December 17, 1870. Composed operas and masses almost exclusive of other forms. Blind last decade of life.

17—Charles Tomlinson Griffes, b. Elmira, New York, 1884; d. New York City, April 8, 1920. An eminent teacher and composer. His works with modernistic tendencies are for orchestra, piano and voice.

18—Alberto Franchetti (fran-ket'tee), b. Turin, Italy, 1860. Eminent creator of much stage and orchestra music of superior quality.

19—Francesco Schira (shee'rah), b. Malta, British Island, 1815; d. London, October 16, 1883. Professor of harmony, conductor and dramatic composer of high repute.

20—Ildebrando Pizzetti (pid-zet'tee), b. Parma, Italy, 1880. Writer, composer of the purest individuality and innovator in dramatic form.

21—Francis Hopkinson, b. Philadelphia, Pennsylvania, 1737; d. there May 9, 1791. Lawyer, signer of the Declaration of Independence and amateur musician. Considered the first native composer of secular songs.

22—Henry Theophilus Finck, b. Bethel, Missouri, 1854; d. Rumford, Maine, October 1, 1926. Music Critic and Essayist of influence. Author of much important literature.

23—Walter A. Kramer, b. New York City, 1890. Violinist, writer and composer for orchestra, violin and voice. Member of the younger school of composers.

24—Johann Peter Kellner, b. Gräfenrode, Thuringia, 1705; d. there 1788. Cantor, composer and writer. The world owes the preservation of some of Bach's works to copies made by Kellner.

25—Karl Klindworth (klint-vort), b. Hanover, Germany, 1830; d. Stolpe, July 27, 1916. Teacher and editor. Many editions of the master composer's writings.

26—Hermann Ritter b. Wismar, Mecklenburg, 1849; d. Würzburg, Germany, January, 1926. Court musician and performer on the "viola alta," an instrument of his own invention. His research into history of musical instruments resulted in several volumes on the subject.

27—Cyril Scott, b. Oxton, Cheshire, England, 1879. Composer, pianist and poet. One of the leading contemporaries of modern classic music marked by independent expression.

28—Franz Dabla (dard-la), b. Saar, Austria, 1868; Eminent violinist and conductor. Also a composer of pleasing and worthy violin and piano pieces.

29—Enrico Bevignani (bay-ven-yah'nee), b. Naples, Italy, 1841; d. there in 1903. An operatic composer and conductor. Among operas he directed the first performance in America of Verdi's "Aida" (June, 1876).

30—Johan Severin Svendsen, b. Christiania, Norway, 1840; d. Copenhagen, Denmark, June 14, 1911. A widely-appreciated composer of orchestral and chamber music and choral works.

How to Acquire Registration

(Continued from page 681)

the Stopped Diapason and Salicional on the Swell (with Swell coupled to Pedal). Follow out the same process on the Great manual, using the Doppel Flue 8', as the basic solo.

Next try out all the Diapasons 8' and 16' on all manuals, alone and coupled; add flutes to Diapasons; next add Strings to Diapasons, then the Reeds to Diapasons. You will soon become acquainted with the tonal effects. The names of all stops and the family to which they belong can be learned from any one of several fine books. Sir John Stainer's Organ Primer is a good book. Do you understand the scheme? It is a very thorough way to master the qualities of various stops.

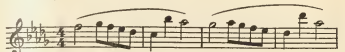
Next select some piece of organ music that is well marked as to registration and follow out the composer's ideas carefully. For instance, use Homer Bartlett's "Meditation Sericuse," a most carefully registered piece, and you will learn much. There is more to Registration than can be told in an article of this length; but, if one will follow out the plan here indicated, I think the results will more than meet the expectations of any one who is sincerely in earnest.

"There is perhaps no branch of pianistic art so absorbing and demanding such a high standard of musicianship as that of accompanying. Its recognition by the world at large is of comparatively recent date. As the accompaniments to songs, even those of the more popular type, have grown in general interest, so the status of the accompanist has developed from that of a humble valet to the singer into that of a trusted secretary—one who advises, prompts, suggests and coöperates."—Theophil Wendt.

Can You Tell?

Group No. 27

1. What is the *leading-tone* (seventh tone) of the key of B-flat minor?
2. What operatic composer has been, himself, the leading character in an opera?
3. What does the lower figure of a time-signature indicate?
4. When was the first music printed in America?
5. Spell the *augmented-sixth chord* in the key of G minor.
6. Who wrote the piano piece known as *Weber's Last Waltz*, and why was it so named?
7. Identify the following theme:



8. What tone of any key is flatted, to produce the next regular key by flats?
9. What is the origin of Handel's *Largo*?
10. By whom and when was *The Star Spangled Banner* written?

TURN TO PAGE 705 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of The Etude Music Magazine month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

The "Illuminated" Program

By H. Edmond Elverson

When those artist-monks of the Middle Ages prepared the missals for their altars, they devoted the best of their talents to the "illuminating" (ornamentation) of the pages of parchment on which these services were transcribed in hand-lettering that, for clearness and neatness, vies with the best of modern engraving. And they did this with such an instinct for beauty that today single surviving pages of their work command a fabulous price.

Time is not so long ago when a musical recital was a prim function at which prim people listened with prim pleasure, to a prim program. A word from the stage would have been little less than sacrilege. For the artist to deign to address his audience would have dissipated that atmosphere of "sanctity which hedges round a king."

But times have changed and, with them, both the people and their customs. Recitals have lost much of that former gloom of an austere religious function.

About them, all is now lightness, brightness and allure.

Much of this change has been wrought through the introduction of the "lecture recital" idea, in which, by a few well chosen words, the audience is initiated into the spirit of the music to be heard—which words may range from a literary gem to the near "monkey shines" of a De Pachmann.

To assist some of our readers who may not have easy access to information that may be introduced at such recitals, we are presenting our New Etude Gallery of Musical Celebrities, which will be found on another page of this issue.

Musical Idealism in the United States

(Continued from page 652)

We may take as the fourth manifestation of musical idealism in the United States the amazing work done in music by the so-called settlement schools. The settlement schools are established in the more congested portions of the city, where the young pupils have limited means and opportunities. Philadelphia possesses a magnificent music settlement school, with the equipment and building of a high-class modern conservatory and several hundred pupils doing work of a very high order.

In New York fourteen Settlement Houses conduct work in music as a part of their regular sociological activities. Among these are six organized music projects. Some of these schools have orchestras of from twenty to forty-seven members, giving regular concerts which have been highly inspirational. For music lessons the pupil pays on an average of half the actual cost of tuition fees and maintenance. Literally, thousands of students, who otherwise would be deprived of music, have been taught by these schools in the United States. The report of the New York schools alone is a document of sixty-five pages. This movement represents a beautiful spirit of idealism. It would be impossible, without the volunteer efforts of scores of trained workers, who have nothing to gain but the gratification of having worked in a lofty idealistic undertaking for the good of mankind.

Music and the American Man

THE FIFTH manifestation of idealism is discoverable in the tendency of great numbers of American men, in the ranks of workers and also leaders in the professions and industries, to make music study and the regular performance of an instrument a part of their lives. Music to them is not an alien thing, but a vital part of existence. It has been found that music and industry are not incompatible things, but of enormous mutual value. The stimulating, exalting, reconstructive value of music has been the reason why American men and women have gladly given upward of one hundred million dollars to foundations for the promotion of music. Please remember that this is the free will offering of men and women who have grasped the immense idealistic, artistic, and sociological importance of music. The munificent provisions made for opera houses, musical education and orchestras, by the European governments, do not exist in America; although, through our public school system, enormous sums are now being paid for music study of a mass type. The magnificent benefactions of American music lovers have already produced fine results. The taste for good music has developed beyond imagination. This is clearly shown by the musical programs heard in movie or cinema theaters. In scores of these, there are continually-maintained orchestras ranging from fifty to one hundred musicians; and it frequently happens that some great symphony movement or overture is played four times a day. There are said to be twenty thousand motion picture theaters in America. At least ten thousand of these are equipped with large organs; and many of these organs are very fine, indeed. Notwithstanding the sound pictures or talking pictures, great orchestras are still being maintained; and the gigantic theaters now going up in America all have provisions for large orchestras and fine organs. The demand for the best music is insatiable.

More than all other factors is a new sense of poetic beauty manifesting itself in the lives of our common people. The long lines of music-hungry people which wait outside the doors of our symphony halls—standing for hours for a few minutes in musical paradise—need no comment. Paul Verlaine has voiced their hearts' desires in his lovely lines:

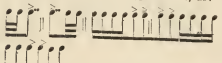
"Music always and music still
Let your verse be the wandering thing
That flutters in the light from a soul on the wing
Towards other skies at a new whim's will."

We, of the United States, because of the fact that we are widely travelled, like to think that we are keenly awake to our shortcomings, one of which is, of course, our anxiety to tell others of our accomplishments. It is, therefore, with some misgivings that I have presented these facts. Let me hope that they may not be misconstrued or thought over-pretentious. To understand what musical idealism in America really means would demand many years of residence and study in America. May I hope that we who love music in my country may have the pleasure of welcoming many of you to the United States and of affording you an opportunity to understand why we are proud of the evidences of our idealism in the pursuit of the most thrilling and ennobling of the arts. Our overseas heritages, our common idealism, our fine spirit of brotherhood with our friends in Great Britain, as well as those of all other distant lands, make music one of the inseparable bonds between the Old World and the New.

Master Lesson: Chopin Etude, Op. 25, No. 2

(Continued from page 687)

Certain of the rhythms indicated for the right hand may also be applied here, as:



When once the difficulties have been overcome, what remains still to be done? The Etude must be played *musically*. There must be great delicacy of expression. Each part must be musical, with a natural, smooth flow. The combination of the two rhythms in this Etude is usually not made clear. The left hand is the important factor. It must be light; it must be legato. Yet on it depend both harmony and rhythm.

In these rapid passages the pedal must be changed often. It is difficult to control the pedal properly. One must listen with unrelaxed attention, and make sure that clearness is not sacrificed.

Let me repeat that the student must first be master of all the technical difficulties of the Etude. Then and only then can he "play" it, and devote himself to the detailed study of the pedaling.

SELF-TEST QUESTIONS ON M. PHILIPP'S ARTICLE

1. *What evidence is there that Chopin was not influenced by Liszt?*
2. *To what does Huneker compare Chopin's Etude, Opus 25, No. 2?*
3. *On what phase of technic did Chopin lay particular stress?*
4. *What were Chopin's instructions as to playing rubato?*
5. *What types of variations may be practiced in Chopin's Etude in F minor?*

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by
A. S. GARBETT

George Bernard Shaw on Women Composers

IN A collection of essays "On Music's Border," Sir Richard Terry quotes a letter from George Bernard Shaw to Dame Ethel Smyth in which he characteristically expresses his views on women composers.

"Dear Dame Ethel," writes Shaw, "Thank you for bullying me into going to hear that Mass. The originality and beauty of the voice parts are as striking to-day as they were thirty years ago, and the rest will stand up in the biggest company. Magnificent!

"You are totally and diametrically wrong in imagining that you suffered from a prejudice against feminine music. On the contrary, you have been almost extinguished by the dread of masculine music. It was your music that cured me forever of the old delusion that women could not do men's work in art and other things (it was years ago, when I knew nothing about you, and heard an overture—*The Wreckers* or something—in which you kicked a big orchestra round the platform). But for you I might not have been able to tackle *Saint Joan*, who has floored every previous playwright. Your music is more masculine than Handel.

"When have the critics and the public ever objected to feminine music? Did they object to Sullivan, whose music was music in petticoats from the first bar to the last. Can you name a more ladylike composer than the beloved and much imitated Mendelssohn? Does the very jolly sugar-stick called *A German Requiem* take you in because Brahms dabbed a little black on it and wrapped it up in crape?

"You scorned sugar and sentimentality; and you were exuberantly ferocious. You booted——contemptuously out of your way as an old woman. And now you say we shrank from you because you were 'only a woman'.

"Good God!

"Yours, dear big brother,
"Bernard Shaw."

Huge Choruses

Are choruses, like so many other things these days, getting too big? In "How to Listen to Music," H. E. Krehbiel discusses the matter:

"In size mixed choirs ordinarily range from forty voices to five hundred. It were well if it were understood by choristers as well as the public that numbers merely are not a sign of merit in a singing society. So the concert-room be not too large, a choir of sixty well-trained voices is large enough to perform almost everything in choral literature with good effect, and the majority of the best compositions will sound better under such circumstances than in large rooms with large choirs....

"There is music, it is true, like much of Handel's, the impressiveness of which is greatly enhanced by masses, but it is not extensive enough to justify the sacrifice of correctness and finish in the performance, to justify mere volume.

"The use of large choirs has had the effect of developing the skilfulness of amateur singers in an astonishing degree, but there is, nevertheless, a point where weightiness of tone becomes an obstacle to finished execution. When Mozart remodeled Handel's 'Messiah' he was careful to indicate that the florid passages (divisions, they used to be called in England) should be sung by the solo voices alone; but nowadays choirs of five hundred voices attack such choruses as *For Unto Us a Child is Born* without the slightest hesitation, even if they sometimes make a mournful mess of the 'divisions.'"

If experience as a music critic goes for anything, huge choirs in America are usually ill-balanced, the women vastly preponderating over the men. Choirs, like chains, are no stronger than the weakest part, and some day choirs will be built in proportion to the smallest group of effective singers, usually the tenors.

The Penury of Rameau

"RAMEAU was tall and unusually thin, attenuated even; an unkind description compared him to an organ pipe, with legs like flutes." Mary Hargrave tells us in *The Earlier French Musicians*. "His features were large and strongly marked, with piercing black eyes.... He loved to take solitary walks and his tall spare figure was a familiar object striding along by the Tuileries or out in the country."

We are further told that "his enemies declared he had no heart; that he was incapable of affection. Diderot said Rameau's wife and daughter might die but he would not care, provided that the passing bell tolled in tune; further, he was mean, avaricious, pitiless toward creditors. Avaricious, Rameau probably was. At the time of his death his house was very poorly furnished and he and his wife were wretchedly dressed. Yet large sums were found in the drawers of his writing table."

Rameau's love of solitude may have been due to shyness. "He was really too shy to make many friends or enjoy great popularity and always hid at the back of his box at the Opera. Once after a successful performance of one of his works at Fontainebleau he was found hiding in a remote and disused apartment. He said that applause embarrassed him; he did not know how to receive it. Shy, proud, reserved, frugal, simple, harsh—these are not characteristics which appeal to the great world.

"In reality Rameau's whole soul centred in music. All else mattered little. As Piron said of him: 'All his mind and all his soul were in his harpsichord, and when he had closed that, the house was empty—there was no one at home.'"

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Bona Fide Bargains in New and Recent Music Publications

On other pages in this issue, the Theodore Presser Co. advertises its annual September Offers. Thousands of progressive music teachers and active music workers on this continent eagerly await these money-saving offers each year. This year's offers include all of the excellent and interesting publications in album or book form issued by the Theodore Presser Co. during the past twelve months. They also include a number of advance of publication offers to be issued. Practically all of these works now offered in advance of publication will be printed and delivered within the next six months. Some are sure to appear within the next month or two.

Among the advance of publication offers are five brand new publication offers. These new publications cover such a variety of musical needs that we are anticipating a record-breaking number of advance of publication orders to be recorded this month.

The best of regular followers of our advance of publication offers well know the excellent values obtained through placing orders for works in advance of publication at the low advance of publication cash prices and any who make their first advance of publication order from works announced in the September Offers this year will be delighted over the prices enjoyed.

A Service that Aids the Music Buyer and an Unparalleled Stock of Publications

In a period witnessing the transformation, absorption or elimination of many once important branches of industry, it is noteworthy that the universal interest in music in its various forms is as keen as ever and that as a consequence the music publishing and selling industry is strong and progressive. Nevertheless, there are but a few places where music teachers and music lovers can depend upon finding everything they need.

Keeping a stock of music and music books complete and up-to-date is no small undertaking. It is an endless story of replacing standard items as well as those that are seldom asked for—many such doomed to remain on the shelves for years, perhaps forever. Almost any dealer can supply the popular numbers in vogue for the short time most such productions live; few dealers can afford to stock more than the standard favorites known to all. It is largely because the Presser house is continually re-investing in the things that few people want that it is always able to give the most complete service and is ready to meet unusual demands.

The Presser service is unique, outstanding and dependable. Presser employees are trained to anticipate and understand each customer's wants and to give prompt and correct attention to every order. A leading business position is won and maintained by one thing—SERVICE.

Change of Address

Those who have had The Etude follow them to their summer addresses will please advise change to winter address promptly, invariably giving us both the old and new addresses when requesting changes.

A Prize for 100% Etude Subscriber Class

The Etude Music Magazine desires to receive reports from its Teacher readers who make it a practice to have every member of their classes regular Etude subscribers.

Therefore we hereby offer a prize consisting of autographed copies of the collected books of the Editor to be awarded to the teacher writing the best 300 to 400 word letter relating to her "100% Etude Subscriber Class," accompanied by a photograph of the class.

The autographed editions include "Great Pianists on the Art of Pianoforte Playing," "Great Men and Famous Musicians," "The Standard History of Music," "Music Masters Old and New," "Italian Lakes" suite for Pianoforte and "Young Folk's Picture History." Retail value $10.00.

Scores of our teacher friends have written us that they insist upon every pupil becoming an Etude subscriber because they have found that the Etude supplies those sources of information and materials relating to music study which the teacher alone can not hope to supply in the lesson. We want to know about the success of these 100% Etude subscriber classes. Pupils who have the advantage of regular Etude subscription almost invariably have been found to make more rapid and substantial progress. Anecdotes of the individual accomplishments of the class are interesting, if short.

The letters must be received at the office of The Etude not later than January 1st, 1930. Address, 100% Etude Subscriber Classes Competition.

A New Convenience for Mail Order Purchasers

The United States Government, in reducing the size of our currency, has conferred a real boon upon many mail order purchasers who do not employ bank checks. The beautiful new bills fit easily into an ordinary 6 x 3½ envelope without folding. Just think how simple this makes the whole process. Just slip in the right bill and send it along with your cash order when not convenient to use a check or money order. It is recommended when sending cash through the mails that it be in the form of a registered letter.

Magazine Buyers, Attention!

The Etude Music Magazine is pleased to announce an arrangement where music lovers can purchase The Etude combined with other high class publications at a substantial cash saving.

You will wish to renew your subscription for The Etude and you will also want one or two other high class magazines to complete your supply of winter reading. Note the attractive list on another page in this issue of publications combined with The Etude. If your present subscription to any magazine has not yet expired, your renewal can be used to extend the subscription from the present expiration date.

We cannot guarantee the quoted prices for any length of time, so that taking advantage of any combination of magazines at this time may mean money in your pocket and a decided saving were you to order The Etude now and some other publication later.

If you decide to subscribe to The Etude and also another magazine not listed by us in the advertisement, write to the Subscription Department, The Etude Music Magazine and we will be glad to quote price. We are quite sure we can save you money on any combination of publications which you may care to make.

Helpful Literature That May Be Obtained for the Asking

For a number of years past piano teachers, young and old, beginners and experienced, have found many valuable and helpful suggestions in the little brochure published by the THEODORE PRESSER CO. entitled "Guide to New Teachers on Teaching the Piano." No doubt they will be interested in learning that there is now in preparation a new and up-to-date edition of this booklet. Copies may be obtained by sending a post card request. Violin teachers, desiring similar assistance, should send for "Guide to New Teachers on Teaching the Violin," which also may be obtained free. Catalogs of any classification in music will be cheerfully sent to those interested.

Beware of Swindlers

There are thousands of good men and women taking subscriptions for magazines as a means of gaining a livelihood. It is amazing how many really clever people who could earn an honest living in this way, stoop to questionable practices. Therefore, we wish to caution our musical friends against paying any money to strangers unless they are convinced of the reliability of the canvasser or are willing to take a risk. Our representatives carry the official receipt of the Theodore Presser Co., publishers of The Etude Music Magazine. Demand this before paying any money. Read any contract offered you before paying out cash. We cannot be responsible for the work of swindlers.

Fire is the Test of Gold; Adversity of Strong Men.

—Seneca

New Music

This month thousands of teacher subscribers for our "New Music On Sale" will receive their first lot for this season. We expect to have sufficient material to provide one package for each month of the school year. The assortments seldom exceed a dozen copies. They contain new and interesting music selected from hundreds of manuscripts with sincere regard for the needs and tastes of teachers, players and singers.

These small batches of fresh material are a most welcome boon to teachers and active music workers and they do not hesitate to say so. Then, of course, the New Music, like other On Sale music received from us, is returnable if not used and no one is required to pay for what is kept until the end of the teaching season.

New sheet music may be had for piano, voice, organ or violin. A post card request for any one, or any combination, of these classifications to be sent as "New Music On Sale" will start the packages going to any responsible patron. Those interested in choir music, or any of the various octavo classifications, will be similarly accommodated.

Entertainment Material for the Fall Season

With the advent of cooler weather when indoor amusements take the place of Summertime diversions, the thoughts of the active spirits who usually provide these pleasures for their communities turn to the selection of new and sparkling entertainment material. Leaders of amateur dramatic societies, church social organizations and those desiring to raise additional funds for various purposes, as well as school teachers and music supervisors, at this season begin to plan for Fall and Winter entertainments.

There is a fascination in the preparation and presentation of a stage production that appeals to young and old, to the performers and those who comprise the audience. Musical plays such as *Betty Lou, The Crimson Eyebrows, The Pennant, Barbarossa of Barbary* and *Hearts and Blossoms* well merit the attention of trained amateur organizations. *Folderol* and *Miss Polly's Patchwork Quilt* may appeal to the newly organized group or to those with limited talent from which to draw, while *The Lost Locket, A Rose Dream, Rainbow's End and Pandora* are favorites with the younger generation. Musical plays for groups of girls and young ladies, such as *The Ghosts of Hilo, The Castaways* and *Mother Goose Fantasy* are invariably pleasing, and what a veritable riot of fun a crowd of young men can have with the musical burlesques, *Cleopatra* and *Romeo and Juliet*. A little booklet called *Bright Entertaining Musical Plays and Comedies* describing these and many other musical entertainments will be sent free upon request. Individuals who entertain with musical readings or recitations will find many interesting numbers listed and described in the folder *Pianologs and Musical Recitations*. Send a post card for your copy, today.

Any of the entertainment material here mentioned, or in our stock, may be had for examination by responsible individuals. The THEODORE PRESSER CO. carries in stock, not only their own popular entertainment material, but musical comedies, operettas and cantatas from the catalogs of all the leading American publishers. You will find the THEODORE PRESSER CO. service in this line a real convenience and an economy.

Presser's Annual Fall Bargain Offers

Final Introductory Offers on Recent Meritorious Music Publications

BONA FIDE BARGAINS FOR SEPTEMBER ONLY

There is no limit to the number of offers of which you may take advantage but only one of each offer may be ordered. Prices are for cash with order. We pay transportation. It is obvious that no returns or exchanges can be allowed on works purchased at these special low prices. Order by Offer Number.

ALL INTRODUCTORY PRICES WITHDRAWN OCT. 1ST, 1929

THIS PAGE PRESENTS PIANO TEACHING WORKS—PIANO ALBUMS AND VIOLIN EDUCATIONAL WORKS

HAPPY DAYS IN MUSIC PLAY

(Price, $1.25)

Offer No. 1—*Introductory Cash Price*, 75c.

THIS is a brilliant new book which, as the sequel to "Music Play for Every Day," completes a wonderful and attractive course that gives the young child genuine pleasure in the first two grades of piano study. Those who know and have used "Music Play for Every Day" will be glad to obtain this book which keeps up the high plane of interest and the irresistible attraction to piano study created by the delightful and distinctive features in "Music Play for Every Day." Those who do not know either of these books must certainly should see both. An opportunity is here presented to procure a copy of "Happy Days in Music Play" at a low final introductory price.

"Happy Days" is pedagogically sound, and while making one of the early stages of music study exceedingly attractive, it provides a good foundation for the technical tasks of later study. Its splendid new features are too numerous to enumerate here, but among them are its sensible, novel method of teaching the scales in all the keys, the fascinating and fanciful pictures accompanying the pieces, numerous illustrations and portraits of great musicians as well as of great children, scientists, authors, business men, and others, who are an inspiration to the young student in that they likewise had musical instruction in childhood and in their busy lives are very thankful for the accomplishments and understanding they possess in this great art.

TUNEFUL TASKS

Twenty Little Tunes in Etude Form for First Year Piano Students

By John Thompson (Price, 75 cents)

Offer No. 2—*Introductory Cash Price*, 40c.

JOHN THOMPSON, well known for his immensely successful Normal-ton elementary piano education, has produced in this work material that is very agreeable to the student undertaking the little tasks of mastering elementary technic. Altogether, this admirable group of studies forms an impressive little book which the first year pianist will take a pride in mastering.

LITTLE STUDY PIECES IN THE CLASSIC FORMS

For the Pianoforte

By Fanny Reed Hammond (Price, 90 cents)

Offer No. 3—*Introductory Cash Price*, 50c.

THE teacher who realizes the wisdom of inculcating in pupils a taste for the classics in the earliest possible opportunity is certain to introduce this book to many pupils. The pieces begin in the early second grade and each delightfully serves to demonstrate to the pupil in a very attractive manner something of the various forms of composition of which we read in tracing the early forms of music. The pieces are interesting this book proves to the student who, through the explanations accompanying each piece and through the study of the little piece itself, obtains a knowledge of classic music of the romantic past and, at the same time, accomplishes something in the earlier phases of technic.

PRISCILLA'S WEEK

Seven Little Characteristic Pieces for the Pianoforte

By Mathilde Bilbro (Price, 75 cents)

Offer No. 4—*Introductory Cash Price*, 40c.

WE might well be satisfied with the introduction already given this little book since it leaped into immediate favor, but, adhering to our policy of offering at this time a final introductory offer upon our book publications of the last twelve months, we present teachers the opportunity of securing a copy of this clever set of pieces in book form at a special low price. Pupils respond very quickly to these charming little first grade pieces with their quaint little illustrations. The text and illustration to each piece serve to relate how Priscilla puts in the day and enhances, as it were, the delightful, characteristic aspect of the piece.

SECOND YEAR AT THE PIANO

By John M. Williams (Price, $1.00)

Offer No. 5—*Introductory Cash Price*, 80c.

"SECOND YEAR AT THE PIANO" is designed to follow "First Year at the Piano" by the same author. It furnishes a wealth of material which serves to make the lessons at this stage of study very attractive to the pupil. In fact, the author has adhered to the plan of substituting for the usual studies attractive compositions which exemplify various phases of technic. This is a book that has been demanded ever since many teachers achieved such excellent success with "First Year at the Piano."

TUNES FOR LITTLE FOLKS

For the Pianoforte

By M. L. Preston (Price, 60 cents)

Offer No. 6—*Introductory Cash Price*, 40c.

IN these "Tunes for Little Folks," there is provided just about the best possible supplementary material to any beginners' course or instruction book. With this book side by side with the instructor, the teacher can give the young pupil little melodies to play almost from the very beginning. The pieces progress nicely on through the five finger position, developing musicianship by degrees and carrying each hand equally. Most of these little tunes have texts which add to the appeal to the juvenile. There is no doubt but that this book is destined for a long life as a popular adjunct in elementary piano work.

ON OUR STREET

Twelve Piano Pieces for the Beginner

By Allene K. Bixby (Price, 75 cents)

Offer No. 7—*Introductory Cash Price*, 40c.

ALONG after the little student has covered the first rudiments and has gained a little familiarity with the keyboard comes a time when the teacher should iron out a few of the faulty things in the position of the hands and fingers. This remarkable little book offers the finest kind of material to aid the teacher in this important work. It presents twelve piano pieces for the first grade which virtually are little exercises dressed up with melodies and characteristics appealing to the young mind. In the majority of cases, there is a little exercise accompanied by an explanation of what it seeks to achieve, followed by a tuneful little piece which demonstrates the exercise most attractively. The few numbers in this suite are "Within the Mosque," "Osceola's Dance," "A Dancer From Tunis," "The Moorish Dancer," and "Dancers From Biskra."

STUDIES IN MUSICIANSHIP

Selected Studies for the Pianoforte By Stephen Heller

Edited by Isidor Philipp (Price, $1.25 each)

Book 1—Offer No. 8 Book 2—Offer No. 9

Book 3—Offer No. 10 Book 4—Offer No. 11

***Introductory Cash Price*, 75c. Each**

EVERY well informed piano teacher knows the value to the piano student of the Heller studies in the development of musicianship. Stephen Heller had the rare gift of writing study material which possessed charm and grace, together with practical educational values. While his opuses 45, 46 and 47 are the best known because they have been widely used, Heller has numerous other works. In fact, because his writings were so voluminous, many wonderful educational gems have remained hidden from the average teacher and student. These volumes serve to present the very best of all Heller's studies, arranged, annotated and edited in a masterly manner by Monsieur Philipp, well-known as a great pedagog and the famous professor of the Paris Conservatoire, he is the foremost living pupil of Stephen Heller.

Teachers who want to develop accomplished students of whom they will be privileged to be proud should include in their courses of instruction a number of these books. The first volume may be used or taken up in grade three, volume two comes along about the fourth grade, volume three in the fifth grade and volume four will occupy pupils who are in the sixth grade or beyond.

WHAT EVERY PIANO PUPIL SHOULD KNOW

A Manual for Piano Students

By Clarence G. Hamilton (Price, $2.00)

Offer No. 12—*Introductory Cash Price*, $1.30

IN the course of time as this book becomes known and it is used more by teachers everywhere, there will be thousands of piano students inspired to a greater earnestness in their work through the many interesting things and definitely helpful knowledge imparted in the pages of this book. Its author is a professor of music at Wellesley College and is well known through other works, one of which he is author, as well as for the high position which he holds in the educational fields of music and his editorship of The Teachers' Round Table of the Music Magazine." Of course, it is not a book for the little child beginner, but it will guide, help and inspire others taking up the study of piano whether they are beginners or students just awakening to the fact that the piano is worthy of more serious study than they have given it. This book is cloth bound in the usual literature book form.

BOY'S OWN BOOK OF PIANO PIECES

(Price, 75 cents)

Offer No. 13—*Introductory Cash Price*, 50c.

IT certainly has been wonderful to note how teacher after teacher has reordered this book, quickly exhausting the first edition and clearly indicating that it is of great value with boy students whether some of the numbers are used in the course of regular lessons or the whole book is placed in the hands of the pupil solely for providing recreation material. There are twenty-three numbers in this compilation, a number of which are in the second grade and none going beyond the third grade. The heroic, humorous, dramatic and strongly imaginative moods of these numbers are most alluring to the little fellows ambitious to grow up to be real men.

ITALIAN LAKES

Suite for Piano

By James Francis Cooke (Price, $1.50)

Offer No. 14—*Introductory Cash Price*, $1.00

IT is hardly justice to so wonderful a publication as this to attempt its description in a few lines. Picking it up, one beholds a beautiful art bound folio with the title handsomely and tastefully embossed in gold upon a leather grained heavy cover stock of azure blue. Turning its leaves, one comes upon five exceptional piano compositions, each preceded by a picture in prose and an accompanying sketch of an Italian Lake scene beautifully rendered by a master handling of the pen. Taking the folio to the piano and going over the compositions leaves one impressed with the beauty and individual charm of each and a desire to go back to them again and again to enjoy them and find new effects in perfecting the rendition of them.

ALGERIAN DANCES

Suite for Piano

By R. S. Stoughton (Price $1.25)

Offer No. 15—*Introductory Cash Price*, 75c

THERE is always a pleasure in music that is colorful and atmospheric. The numbers in this suite possess those attributes and have the added qualities of being useful. They are very acceptable as novelties for the recital, as characteristic numbers for the theatre use and as musical backgrounds for interpretative dancing. They are rhythmically correct, having been created originally for Ruth St. Denis. They were used by this great dancer with pronounced success. These numbers, of course, would hold the interest of pupils in about the 4th and 5th grades. The few numbers in this suite are "Within the Mosque," "Osceola's Dance," "A Dancer From Tunis," "The Moorish Dancer," and "Dancers From Biskra."

BLUE RIDGE IDYLS

Suite for the Piano

By Lily Strickland (Price $1.25)

Offer No. 16—*Introductory Cash Price*, 75c

THE title of this suite and the titles of the seven numbers in it are not misleading in their promise of delighting lyric compositions. The seven piano solos in this suite are: "Mountain Shadows," "Mountain Lad," "From a Deserted Cabin," "On the River," "In the Pines," "The Old Mill" and "Sleep Song." They are very good recital numbers for the player of average ability and they also may be used for study material in the upper intermediate grades. We have directed correspondence with this composer to far points of the world and when contemplating these pieces we are prone to think that world-wide travel and even residence in India served to inspire a clearer and more beautiful musical portraiture of scenes "back home."

SYMPHONY IN B MINOR

(Unfinished)

For the Pianoforte

By Franz Schubert (Price, 60 cents)

Offer No. 17—*Introductory Cash Price*, 35c.

THIS is a superb edition for piano solo of a symphony which is dear to the hearts of many music lovers. Perhaps this is because it is so effective and playable as a piano number. Through it runs a vein of pure and expressive melody. Although it is not a new work, it appears in this offer to introduce far and wide this notable new edition of it in the Presser collection.

SIX BAGATELLES

For the Pianoforte *For the Left Hand Only*

By Francesco Berger (Price, 75 cents)

Offer No. 18—*Introductory Cash Price*, 35c.

THIS collection of short pieces for the left hand alone is designed for students in the intermediate grade, the object of the composer being to provide music that is technically improving as well as tuneful and characteristic in quality. Throughout these compositions octaves have been avoided and only easy tonalities have been selected. The student is sure to find these numbers a source of benefit to the left hand as well as a source of gratification in paralleling with easier material some of the showy, impressive left hand solos rendered by virtuosi.

FIDDLIN' FOR FUN

A Method for the Youngest Violin Beginner

By Rob Roy Peery (Price $1.00)

Offer No. 19—*Introductory Cash Price*, 60c

VIOLIN teachers are certain to be delighted with this brand new book for instructing young beginners. From the very beginning it is melodious and the position of the fingers on the strings and the various bowings are developed naturally and logically. The use of this book will demonstrate that results are obtained most quickly when the little students is given such enjoyable study material as found in "Fiddlin' for Fun."

Offers Nos. 1 to 64 are Introductory Offers on Published Works Ready for Immediate Delivery—Offers Nos. 65 to 83 are "Advance of Publication" Offers.

Presser's Annual Fall Bargain Offers

Useful Recent Music Publications at Low Introductory Prices for September Only

THESE OFFERS ARE GREAT BUYING OPPORTUNITIES FOR ACTIVE MUSIC WORKERS

A copy of a publication in the hands of one to whom it is useful is worth in advertising value more than two on the shelf. We are glad many teachers and active music workers benefit by these bargains, but we are frank to admit the purpose in offering them is to get the merits of these publications more widely known.

OFFERS ON THIS PAGE COVER VIOLIN, ORCHESTRA, SCHOOL AND CHURCH PUBLICATIONS

FIRST STUDENT'S CONCERTO IN D

Violin and Piano (First and Third Positions)
By Friedrich Seitz (Price, 75 cents)

Offer No. 20—*Introductory Cash Price*, 40c.

ALTHOUGH this is called the "First Student's Concerto," the same composer has written another concerto which may be taken up by a violin pupil who is still in the first position. The "First Student's Concerto in D," however, requires that the student is comfortably into the third position. This concerto long has been a favorite with violin teachers because it serves to prepare the pupil for an introduction to composition in the larger forms. Otto Meyer has edited this excellent edition which is a very recent addition to the Presser Collection.

SECOND STUDENT'S CONCERTO IN G

Violin and Piano (In the First Position)
By Friedrich Seitz (Price, 75 cents)

Offer No. 21—*Introductory Cash Price*, 40c.

THIS "Second Student's Concerto" is in the first position and it is considered by many violin teachers as indispensable number in the work of the student who is being given a thorough training leading eventually to musicianship and ability to handle the larger and more pretentious violin concertos. Of course, it is a long step from a concerto of this character to those in the virtuoso repertoire, but this is a start on the road that is acceptable for study purposes and as a feature number in the student's recital. This very desirable new edition in the Presser Collection has been edited by Otto Meyer.

PRACTICAL VIOLIN STUDY

A Book of Reference for All Lovers of the Instrument
By Frederick Hahn (Price $2.50)

Offer No. 22—*Introductory Cash Price*, $1.75

A GREAT contribution has been made to the violin world in this book which holds so much information and advice for the violin teacher and student. The author is one of the foremost living violin experiences and observations have given him an abundance of things to pass on to others. These things will be found very helpful and well worth having available for constant reference and guidance. The book treats all phases of violin study and violin playing and also gives practical hints on mastering some of the standard violin works.

VIOLA, CELLO AND BASS PARTS

Arranged by W. H. Bryant to Supplement
ENSEMBLE METHOD FOR VIOLIN CLASS INSTRUCTION
By Oscar J. Lehrer (Price, 75 cents each)
Viola—Offer No. 23 Cello—Offer No. 24
Bass—Offer No. 25

***Introductory Cash Price*, 50c. Each**

IN addition to its practical value for violin instruction in class, the "Ensemble Method" by Oscar J. Lehrer always has served to train the pupils from the beginning in ensemble playing. Because many violin classes serve as the keystone for building a beginners' orchestra, it soon becomes apparent that it would be most advantageous to train, side by side with violin beginners, beginners on other stringed instruments for the orchestra. To provide the necessary study material, W. H. Bryant has arranged in an excellent manner additional parts for viola, cello and bass to the studies of the "Ensemble Method." With these parts and the original "Ensemble Method for Violin" with its three-part exercises, the teacher has a remarkable first instructor for beginners in a string orchestra.

PRESSER'S CONCERT ORCHESTRA BOOK

For High School and General Use

(Orchestra Parts, 35 cents each	(Piano Part, 65 cents)
First Violin	Offer No. 26
Violin Obbligato A	Offer No. 27
Violin Obbligato B	Offer No. 28
Solo Violin	Offer No. 29
Second Violin	Offer No. 30
Viola	Offer No. 31
Cello (or Bassoon)	Offer No. 32
Bass (or E Flat Bass)	Offer No. 33
Flute	Offer No. 34
First Clarinet in B Flat	Offer No. 35
Second Clarinet in B Flat	Offer No. 36
C Melody Saxophone (or Oboe)	Offer No. 37
B Flat Tenor Saxophone	Offer No. 38
E Flat Alto Saxophone	Offer No. 39
First Cornet in B Flat	Offer No. 40
Second Cornet in B Flat	Offer No. 41
Third Cornet in B Flat	Offer No. 42
Trombone Bass	Offer No. 43
B Flat Trombone (or Baritone) Treble	Offer No. 44
Drums, Tympani, etc.	Offer No. 45
Piano Accompaniment	Offer No. 46

***Introductory Cash Price*—Parts, 25c. Each**
***Introductory Cash Price*, Piano, 40c.**

IT is a great pleasure to present this new orchestra collection because the compilers of the collection and arrangers of the individual numbers have more than met the aim to produce for the well-trained high school orchestra or any other amateur orchestra organization a collection that would be just a little more ambitious than our immensely popular "Senior Orchestra Book" but equally as sure of a popular and widespread reception. There are twenty numbers in this new collection, none of which has appeared in any collection now on the market. The variety in the compilation is excellent and while every number is melodious, there is in each that style of composition which insures the life of the number over a long period and its general acceptance of what might be called a standard number.

STORIES TO SING TO

By Gladys Taylor (Price, 60 cents)

Offer No. 47—*Introductory Cash Price*, 30c.

THIS novel work has two stories which teachers may utilize to develop a sense of pitch in young students. Little pupils sometime have difficulty in reproducing a sound as a mere sound, whereas, if this sound is translated into something like the cry of an animal, the sound of a bell or something of that nature, the correct pitch is often attained since imagination helps imitation. A teacher with this book will find ways of using these stories in class other than just as they are presented in the book and also gain an inspiration for working out other stories to carry out this easy, effective method of developing a sense of pitch in young pupils.

THE PIRATE'S UMBRELLA

Operetta for Boys
Words by Sarah Grames Clark
Music by Mrs. R. R. Forman (Price, 60 cents)

Offer No. 48—*Introductory Cash Price*, 40c.

ALTHOUGH this operetta did not appear until close upon the ending of the last school season, many alert teachers and supervisors did not waste any time in gathering together a group of boys and carrying through a successful presentation of this melodious and well-planned operetta for boys. It is all about two young Americans who are out for adventure but get captured by pirates and are held on a lonely island in the South Seas where their experiences with the pirates and a tribe of savages keep the audience intent upon the stage sequences until the boys are rescued by an aeroplane from the good old U. S. A. This operetta is long enough for the average juvenile performance which often utilizes only a portion of an afternoon or evening program, but with a little ingenuity, the director could lengthen it with interpolations. There is a treat in store for anyone directing a group of boys in this all boys' operetta.

THE SHEPHERD

Musical Play
By Mathilde Bilbro (Price, 60 cents)

Offer No. 49—*Introductory Cash Price*, 40c.

THIS musical play is adapted to several usages. It may be staged with elaborate dance to be the main feature in an entertainment or it may be arranged as an in-between act or certain dances in three dances. This operetta utilizes two of Aesop's Fables in the story brought forth by the dialog and action, and Miss Bilbro has provided very attractive and melodious music for the incidental choruses and dances. This operation can be produced best with a cast of high school or adult ages, yet it is quite possible to use it successfully as a vehicle for juvenile performances.

TO A KATYDID

Cantata for School Chorus
By Carl Busch (Price, 40 cents)

Offer No. 50—*Introductory Cash Price*, 30c.

IT is a great tribute to the beautiful and thrilling effects possible with the clear ringing voices of children that a composer of such high attainments as Carl Busch has written this cantata. It is not his first writing of a cantata for a children's chorus, but "Bobolinks" being a previous notable success in this field. "To a Katydid" is a well-written short cantata using the words of Oliver Wendell Holmes. The music is so written that the work may be sung by a two-part chorus, the compass of the two parts staying within reasonable limits for juvenile voices. The cantata may be sung as a three-part choral work by utilizing the ad libitum alto part which the composer has supplied.

Any school supervisor wishing to direct a chorus of school children in a concert or special presentation of a pretentious but not difficult nor full-length cantata should make the acquaintance of "To a Katydid." Directors of junior choirs that wish to put on secular concerts also have this work recommended for their consideration.

SCHOOL TRIOS

Part Songs for Soprano, Alto and Bass Voices
(Price, 75 cents)

Offer No. 51—*Introductory Cash Price*, 35c.

ONE of the most outstanding of all recent publications designed to meet the requirements of school music is this book. It contains twenty-four three-part choral numbers that are ideal for use with school groups where there are young men possessing voices setling down to the lower register. As a rule, the melody is in the bass part. The merits of each individual number, together with the variety found in this entire compilation, explain the immediate adoption of this book to such a flattering extent in its first few months on the market.

LIFE ETERNAL

Easter Cantata
For Soli, Chorus and Organ
Text from The Holy Scriptures
By Norwood Dale (Price, 60 cents)

Offer No. 52—*Introductory Cash Price*, 40c.

ALTHOUGH worthy of a large, well-trained chorus or a competent quartet, this cantata is particularly grateful to the volunteer choir. This is true because it is possible of a full and very effective rendition by singers who could not fulfill any great vocal demands. It has melodic, yet always in spirit is fitting to its sacred import. Each of the solo voices is given an opportunity. This cantata is of nice length to be used as a musical feature of an Easter service since it requires but from thirty to thirty-five minutes. Its first part has to do with the prophecies and the second part with the resurrection.

SOLDIERS OF CHRIST

Sacred Cantata for Soli, and Mixed Voices
Adaptation from Psalms of David
By Philip Greely (Price, 40 cents)

Offer No. 53—*Introductory Cash Price*, 25c.

HERE is a fine little cantata that may be utilized at almost any season of the year. The text is adapted from the Psalms of David and these texts have inspired the composer to create a musical setting that is as brilliant and militant as the text. This is a splendid offering for use by the choirmaster who likes to avoid the dangerous habit of using the same old things over and over again.

THE MANGER KING

Cantata for Christmas
By Alfred Wooler (Price, 60 cents)

Offer No. 54—*Introductory Cash Price*, 40c.

THIS composer is so well known for his sacred solos and successful anthems that the very mention of a Christmas Cantata by him is sure to direct many choirmasters to obtaining a copy of it. This cantata is an excellent presentation of the Christmas narrative, touching upon all of the emotions of the nativity and its glorious inspiration. Each soloist is given an opportunity for pleasing work and the choruses are well interspersed.

PIANO SHEET MUSIC GROUPS *at* BARGAIN PRICES

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DING DONG BELL.....G. L. SPAULDING
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VALSE MODERNE.....R. S. STOUGHTON
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VALSE DE CONCERT.....A. JACKSON PEABODY, JR.
IN LEAFY BOWER.....MAURICE PESSE

Other Piano, Vocal, Violin and Organ Groups on Next Page—See Offers 59 to 64 inclusive

EASY COMPOSITIONS FOR THE DEVELOPMENT OF TECHNIC AND TONALITY

For the Piano
By N. Louise Wright

Offer No. 65—*Advance Offer Price*, 25c

THE delightful, well-arranged study material by N. Louise Wright for the earlier grades always meets with an enthusiastic reception. Those who have found it is worth while to be on the lookout for new things by this creator of such excellent elementary materials will welcome this little book. It presents five very attractive study pieces for early second-grade work, giving the young student an introduction to keys seldom met in the average study material and pieces of this grade. The little student will be favorably impressed with the mastering of these pieces which will take such glorious accomplishments because of the appearance of 2, 3 and 4 flats in the signatures.

OUR LITTLE AMERICAN COUSINS

Six Characteristic Pieces for the Piano, with Words
By Lalla Ryscoff

Offer No. 66—*Advance Offer Price*, 30c

IN second-grade piano pieces it is important that the numbers given pupils have educational values as well as qualities that attract the students. These lively characteristic pieces possess these dual merits. They will gain the enthusiastic interest of young students and their use, as collateral material with any course of second-grade technical material, is certain to be beneficial to the student. Teachers, upon acquaintance with these numbers, also will see the possibilities of using them for a novel group on the pupils' recital program.

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A PAGE of INTEREST to PIANO TEACHERS, PIANISTS, SINGERS, VIOLINISTS, ORGANISTS & SCHOOL SUPERVISORS

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IF YOU WOULD COME TO ME.....FRED CARDIN
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AT TWILIGHT.....DOROTHY DOWMAN HUGHES
WHEN GOD MADE YOU.....ALDEN BARRELL

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GOD CARETH FOR ME.....MILTONA MOORE
GOD SO LOVED THE WORLD.....MRS. R. R. FORMAN
O LORD, WITH WEARY HEARTS WE'RE YEARNING
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O MASTER LET ME WALK WITH THEE,
PAUL AMBROSE
THEY THAT TRUST IN THE LORD,
AILEEN WIER DORTCH
YE MUST BE BORN AGAIN.....MRS. R. R. FORMAN

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COMMUNITY GRAND MARCH.....CARL WILHELM KERN
Arr. by O. A. Mansfield
BLUE DANUBE.....JOHANN STRAUSS
Arr. by E. H. Lemare

NECESSARY JINGLES FOR THE PIANO

By Blanche Fox Steenman

Offer No. 67—*Advance Offer Price*, 30c

WITH explanatory text, appropriate verses, illustrations and attractive new material, this book leads the young beginner to an acceptance as a pleasant task of the work necessary to getting a right start in elementary technical work. This is not an instructor in itself, but rather an adjunct to the usual beginner's method, and specifically covering Independence of the Fingers, Thumb Preparation for Scales, Key Grouping in Scales, Practice of Scales, Triad and Arpeggios (Crossing Hands), Wrist Work and Chromatic Scales. The practical value of this attractive little book is apparent immediately to the teacher of experience.

NEW RHYTHMIC ORCHESTRA COLLECTION

Offer No. 68—*Advance Offer Price*, $1.00

IT is an important part of the piano teacher's work and the undertakings of the school music supervisor to establish a sense of rhythm and a basis for future musical appreciation in the minds of little pupils. The Rhythmic Orchestra, with its piano center-piece and easily-handled parts for various percussion instruments, has proved a boon in such needs. From all parts of the country school and private teachers have been demanding more material for the Rhythmic Orchestra. This new collection is the result of a careful study of this phase of musical education and a generous-sized group of attractive numbers with decided rhythmic qualities have been arranged for it. One of the features of the scores in this book is that the children are not confused with anything to be "unlearned" in later musical work and from the beginning, acquaintance is made with the notes and rests in the scores guiding the little performers. It is obvious that the Rhythmic Orchestra also serves as a novelty for recitals or special exhibitions.

NEW PIANO ALBUM FOR YOUNG PLAYERS

Offer No. 69—*Advance Offer Price*, 35c

POPULAR among the Theodore Presser Co. publications are the albums in the Reasonably-Priced Series. This series contains particularly generous and meritorious collections for pianists and students of all syllabics and others that serve singers, organists and violinists. This new collection, now in course of making, will provide an unusually large number of easy piano pieces, chiefly in grades one and two. It will be a fine album to give the young students for recreation or study purposes and also will serve as a fine reference volume of first and second grade pieces for the teachers, since each number therein may be secured separately in sheet music form for assignments to students.

THE PASSING UNDER OF THE THUMB

Technical Exercises for the Pianoforte
By I. Philipp

Offer No. 70—*Advance Offer Price*, 45c

THIS new work stresses just one point of technic and treats that point exhaustively. "Thumb Crossings" are too often neglected both by teachers and students. It is not sufficient to state when a crossing should be made, but that sufficient practice should be used to enforce the principle. These new exercises by Philipp begin at the very root of the matter and cover all possible phases of the thumb passing under the fingers or the fingers passing over the thumb. They could be taken up in connection with third or fourth grade work and carried on indefinitely.

FIRST LESSONS IN BACH—BOOK II

For the Pianoforte
By Walter Carroll

Offer No. 71—*Advance Offer Price*, 30c

THIS will be a new volume in the Presser Collection. We have previously printed Book I of this little Bach collection but there has been a considerable demand for *Book II* in our edition, so we are very glad to comply. Book II is a very good continuation from Book I, and the editor has ransacked all of the easier works of Bach in order to find suitable material. Both volumes are exceedingly attractive.

LOUISIANA SUITE

For the Pianoforte
By Walter Niemann

Offer No. 72—*Advance Offer Price*, 60c

WALTER NIEMANN is sometimes called "The German Debussy." In the Louisiana Suite, he has used Southern melodies, chiefly those of the Negroes and has woven them into highly characteristic piano pieces. Mr. Niemann's technic and fluency in writing are marvelous and these pieces are miniature art works. They are not overly difficult to play and they will dignify any recital program, as well as give great pleasure to the listener.

SCHOOL OF VIOLIN TECHNIC

By O. Sevcik, Op. 1, Book III

Offer No. 73—*Advance Offer Price*, 40c

SEVCIK'S, *Opus 1* is a remarkable work. The complete work covers the entire foundation of true and accurate violin playing. *Part Three* is devoted especially to exercises in the changing of position. Every possible shifting is carefully analyzed and is carried out through scales, arpegzios and conventional passage work. Our new edition of this masterful work has been carefully prepared and revised by Mr. Otto Meyer, who is an authorized representative of Prof. Sevcik in America. This now volume will be added to the Presser Collection.

CHANGES OF POSITION

Studies for the Violin
By O. Sevcik, Op. 8

Offer No. 74—*Advance Offer Price*, 30c

ROUNDING out the excellent group of the most used Sevcik studies, recently added to the Presser Collection, is this forthcoming new edition of Op. 8. Like the preceding volumes that have met with such a remarkable reception, this set of studies likewise is to appear under the authoritative editorship of Otto Meyer, Professor Sevcik's personally-appointed representative in this country. The excellence of this Op. 8 set of studies is undisputed for insisting the student to master the important phase of stepping into the higher positions after gaining a proficiency in the first position.

BOOK OF TRIOS

For Violin, 'Cello and Piano

Offer No. 75—*Advance Offer Price*, 75c

THIS trio compilation will provide amateurs and semi-professionals with a fine lot of new numbers for use in recital or recreation. In selecting numbers for this collection, the editors have avoided using the time-abused standard and classic numbers. Good selections, with musical worth as well as melodic and rhythmic freshness, by some of the foremost contemporary composers have been drawn upon. These numbers have established successes in their original forms as piano solos or violin numbers and now, in these splendid arrangements made especially to suit the needs of average players, they are presented in this album for the first time as trios for violin, 'cello and piano.

CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

By Jos. E. Maddy and Wilfred Wilson

Parts, Band
Offer No. 76—*Advance Offer Price*, 25c each
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Offer No. 77—*Advance Offer Price*, 25c each
Piano Acc., Orchestra
Offer No. 78—*Advance Offer Price*, 40c

Be sure to specify which instruments are desired when ordering Offers Nos. 76 and 77.

THE physical task of getting a publication like this ready is a gigantic one, but special attention is being given to it now because it is our desire to give prediction School Orchestras and Bands and other competent Bands and Orchestras the opportunity to utilize this fine collection of excellent numbers at the earliest possible moment. The names of the arrangers and compilers speak for the merit of the collection. The beautiful part of the work throughout is the rich and brilliant effects gained without demanding virtuosity upon the part of the players. The instrumentation in each instance is full and complete but the parts are not interchangeable for Band and Orchestra. It is rather a collection for Band and for Orchestra practically the same numbers but with special parts for each group. Be sure to specify parts wanted in ordering.

THE TEMPEST

Suite for the Organ
By H. J. Stewart

Offer No. 79—*Advance Offer Price*, 60c

DR. STEWART is a gifted composer and possesses unusual experience to guide his talents in creating works of decided worth to the concert and theatre organist. On the great outdoor organ at Balboa Park, San Diego, California, he plays before a great host of discriminating people and has responded to his original compositions, presented from time to time at these recitals, has predestined their publication. This new suite tastefully utilizes the orchestral colors and satisfying varied effects possible on the modern organ. The numbers in the Suite are melodious and, in giving the proficient organist a grateful recital feature, do not go to excessive difficulties. The organist will be well repaid for any study and work done upon the numbers of this suite.

THERE ARE BONUS OFFERS THAT MAKE YOUR BARGAINS GREATER

If your order for any of the Offers, No. 1 to 83, inclusive, totals $3.00 or over, you may have without any additional charge your choice of any of the bonuses to which you are entitled. See the page following this. It is a saving to us to get your complete order of these bargains at one time. The bonus is your reward for not splitting up your order into several at different times.

The Future of Music in Moviedom

(Continued from page 650)

humorous scene. There is very little music which purports to provoke laughter.

Moods Cross-Indexed

OF COURSE, every arranger would be delighted if he could take the time to write an original score. But unless he were a great genius he could not approach in his own composition the score he can compile if he has access to a huge library of great classics. Few people have any idea of how large such a library must be.

The Roxy Theater has a library of far over 15,000 selections and over 60,000 orchestrations. These are all carefully classified and card indexed with a cross index by number, so that the various musical settings for various moods and psychological conditions can be located in an instant's notice. It is one of the most important parts of the modern large moving picture theater. The most astute managers have found that music may in some instances make mediocre or even bad moving pictures passable and save investments of millions of dollars.

The main thing, however, about the music of the picture is that it be identical with the main purpose of the picture itself. It is the picture as a whole and the score as a whole, the *tout ensemble* which really counts. It must serve a very definite and practical theatrical purpose. All of the themes and the settings must serve to intensify the interest and reach a real climax so that the audience will be genuinely and sincerely moved.

The moving pictures of to-day are the grand opera of the masses. Millions who have never been within a thousand miles of a grand opera house of importance can, through the finer pictures, get a glimpse of the great drama of the world and hear the great music of the world. Surely this is an age of magic achievement.

SELF-TEST QUESTIONS ON MR. RAPÉE'S ARTICLE

1. *What does "synchronized" mean in modern moving picture production?*
2. *How is it proven that the "sound movies" are good advertisers for actors?*
3. *What is the great essential in music which is to be produced again and again?*
4. *What are some of the necessary qualifications for the arranger of film music?*
5. *Name two great composers who have written for the movies.*

Jazz, Whither Bound?

(Continued from page 655)

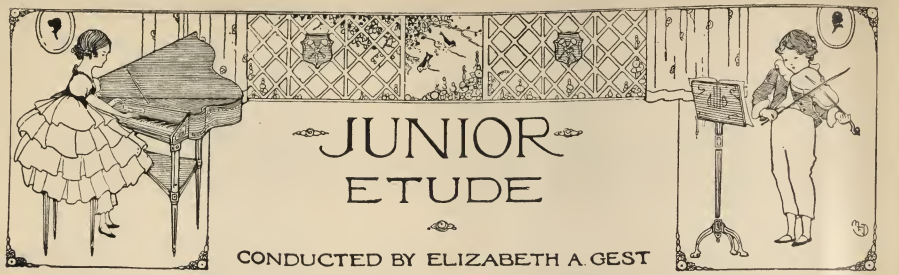
The Moan of the Saxophone

THE INSTRUMENTATION of jazz is its strongest weapon. Anyone who heard the almost pitiful attempt made by one of the New York orchestras (symphony) to play a re-scored form of the "Rhapsody in Blue" (originally written and scored for the big Whiteman band) will grant that point. In its scoring and method of playing lies the glory of jazz; in them, too, one may read its statute of limitations.

If the protagonists of jazz remain within their idiom, their place in the sun will be secure. If they are content to give us pleasant tunes, neat harmony, clever rhythmic and tonal effects, all will be well with them. This their more astute workers appear to be resigned to do. Should they strive to push a pleasing dance-form into the scope of an art-form, with all its complexities—spiritual, constructional and expressional—they will end by discovering that the qualities that make jazz what it really is are more vaporous than the perfume of a flower and that the flower has crumbled in their hands. Let me close with a definition. *Jazz: a dance form plus a distinctive vehicle of expression, so fully developed as to suggest already a state of fixation.*

As I complete these lines, at the end of a strenuous day, the radio is bringing to my ears a celebrated jazz-ensemble in New York City. Clean-cut, artistic playing, melodies of ear-pricking charm, neat tricks in harmony, color effects of surprising variety, a general *verve* and *esprit!* And you ask me whether I really enjoy it? Of course I do, and so do you! There, dear readers, is your justification of jazz and estimate of its place in the scheme of things musical. Profundity, get thee behind us!

"Never repeat a musical phrase or melody or theme in the same way. They are often repeated in compositions, one immediately after the other, and, by giving them each a new rendering, you may surprise and please the hearer into a new way of thinking.—KATE DALLIBA JOHN.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

?? Ask Another ??

1. What is a tuba?
2. If C♯ is the fifth of a scale, what is the leading-tone of that scale?
3. What nationality was Saint-Saëns?
4. D is the third of a scale whose fifth note is the third of what other scale?
5. How many sixteenth notes equal a double dotted quarter note?
6. What is meant by *senza crescendo?*
7. Name three composers whose names begin with "B."
8. What is a national anthem?
9. What finger comes on B♭ in the scale of d minor?
10. What instrument is this?

The Piano

By Marvel Guyette

(Age 13)

The Greeks may lay claim to their lyre,
The Romans their violins play;
But, to suit the desire
Of my ear, I require
A piano for my roundelay.

Its notes that so loud or soft sound,
Its keys that are easy to play,
Win in all the world round
Where'er music is found;
For none other can serve in its way.

If the viols advantages claim,
The piano has more of them still;
While the tricks in its game
Are more easy to tame,
And to play it needs only the will.

Dear Junior Etude:

I played piano when I was only three. When I was five my mother gave me instruction and now I am with another teacher. I have won several certificates for various Eisteddfods, among them a gold medal for piano solo. I am very fond of music and have always been blessed with a good piano. We do not always realize the value of our pianos, do we?

I have passed two music examinations and one theory examination and am soon going in for a very stiff one, the "Advanced Division of the University of South Africa." Do you not think that sounds difficult? I enjoy The Etude and especially the Little Biographies for Club Meetings. I play piano for a dancing teacher's pupils.

From your friend,

Leonora Stewart (Age 13),
29 Fairview Ave., Woodstock,
Capetown, South Africa.

Miss Brooks' Secret

By Kathryn C. Rabe

Robert strode down the street, his music roll under his arm and a scowl on his face. The red and yellow leaves of September tumbled about in all their beauty, and a merry little breeze blew them all around. All nature seemed to be trying to make things beautiful, but Robert only pulled his cap over his eyes farther and strolled down the street with the scowl on his face.

Finally he turned in a gate and slammed it behind him. He ran up the walk and disappeared through the door of a cozy green and white bungalow.

"Why, Robert!" exclaimed his teacher as she greeted him; "You never looked so scowling before. With your music how could you be so unhappy?"

"Well, Miss Brooks, my music is just the cause of it all. I just cannot play the new piece you gave me. Oh, of course it is pretty enough, that is, when Mother plays it. But I get all mixed up," confessed Robert.

"Robert, how often have I told you that *all* practicing is not *good* practicing. I suppose it is your same old trouble—you did not count."

"But I get mixed up in the triplets and sixteenths," answered Robert.

"I know what you need," smiled Miss Brooks. "Why don't you try my Secret? Why not fit words to the rhythm of the triplets and sixteenths? It straightens things out wonderfully."

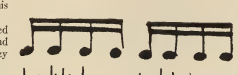
"How do you mean?" asked Robert with interest.

"Just suppose you play this line of triplets and say 'beautiful' or 'butterfly' to each triplet."

"*But-ter-fly, But-ter-fly, But-ter-fly,*" began, Robert, and the triplets began to fall smoothly and evenly. "Why, that's great!" he said.

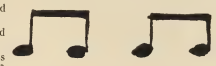
"And now for the sixteenths," said Miss Brooks. "There are ever so many words for sixteenths. Can you think of one?"

"Sure I can. *Huck-le-ber-ry, Huck-le-ber-ry, Huck-le-ber-ry,*" hummed Robert as he played,



and his sixteenths began to fall smoothly and evenly.

"You have the idea now," said Miss Brooks. "You know, there is a way out of every difficulty. Now in your other new piece you have two-four time, with eighth notes. Say as you play them, *o-ver, o-ver, o-ver*



or *cheer-ful, cheer-ful.*

You see there is a word for almost any rhythm you want."

"Well, that's a fine idea. You just wait till my next lesson!"

True to his expectations, Robert's next lesson was perfect—that is, as far as rhythm was concerned.

The Seasons

The things of summer
Now are past,
It seems to me
They go so fast!
I wish that they
Would longer last.

Yet I am glad
That summer's done.
The autumn time
Is lots of fun,
'Cause music lessons
Have begun.

"If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them."
—Thoreau.

Sign-Posts

By Marion Benson Matthews

"I know Miss Mary will think I have done well with this piece," said Jane to herself, as she played the last notes of her new march. Then she turned to give her teacher a triumphant look, only to see Miss Mary shake her head sadly.

"Dear, dear!" she exclaimed, "I'm afraid Jane didn't put much thought into that."

"Why, Miss Mary," cried Jane, "I'm sure I didn't strike a single wrong note!"

"No, Jane, you didn't," rejoined her teacher; "but I did not say you struck any wrong notes—I said you didn't put much *thought* into the piece. That is as important as striking the correct notes. Now, Jane, that was a march you were playing; but I want you to tell me if you would feel just like getting up and marching, if you heard somebody play it just as you have played it for me?"

"Well—no," confessed Jane.

"I'm sure you wouldn't," agreed Miss Mary. "You see, you went right past the 'sign-posts,' as I call them. The composer puts up these little sign-posts to tell us *how* to play his piece, and we must not pass them heedlessly. Now let us look at them. The first one says, *con spirito*, and that means—"

"In a spirited manner," finished Jane.

"Yes," said her teacher, "and did you try to make the piece sound spirited?"

"I wasn't thinking much about how it sounded," said Jane penitently.

"I'm afraid you were not," chided Miss Mary. "Then we see the words *basso ben marcato*, and what does that mean?"

"That the bass should be strongly accented," replied Jane.

"Yes, Jane, but you did not give special attention to the bass in that passage, did you? And see these dotted notes. You did not make them staccato—you ignored the dots just as if they were not there at all! Now try it again, slowly, and see if you cannot do it as the sign-posts tell you."

Jane played the march once more, and tried earnestly to keep in mind her teacher's instructions.

"That is a great improvement," said Miss Mary, when Jane had finished. "Didn't it sound better to you, this time?"

"Yes," agreed Jane, "and I think I can make it sound still better!"

"I think you can," smiled her teacher. "Always watch your sign-posts. That is the only way to make a piece sound as it should. Do you remember what the moralizing Duchess said to Alice at the croquet-party? I think it should be the motto of every music student."

"What was it?" asked Jane with interest.

"'Take care of the sense, and the sounds will take care of themselves,'" replied Miss Mary with a twinkle in her eye.

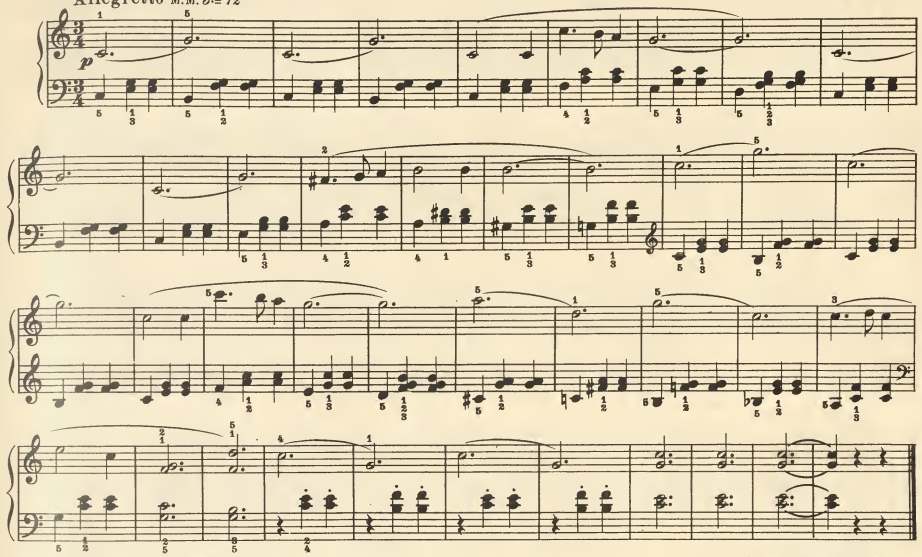
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

ON THE SEE-SAW

A dainty little waltz. Grade 1½.

MONTAGUE EWING

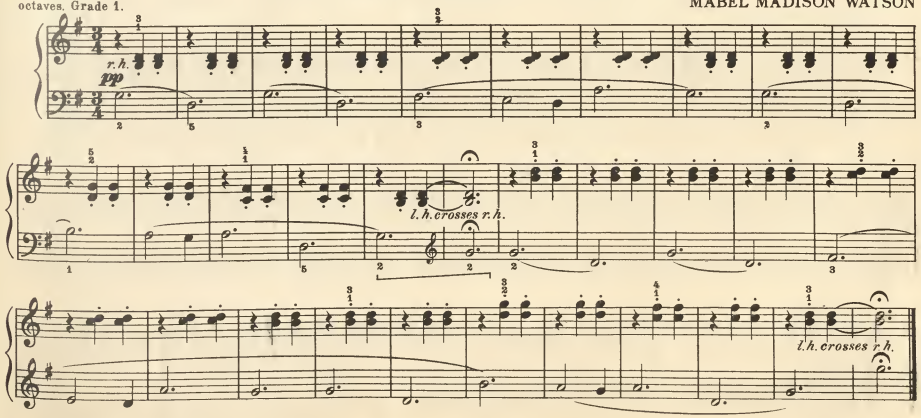
Allegretto M.M. ♩.= 72



BIRTHDAY PARTY WALTZ

A left hand melody in different octaves. Grade 1.

MABEL MADISON WATSON



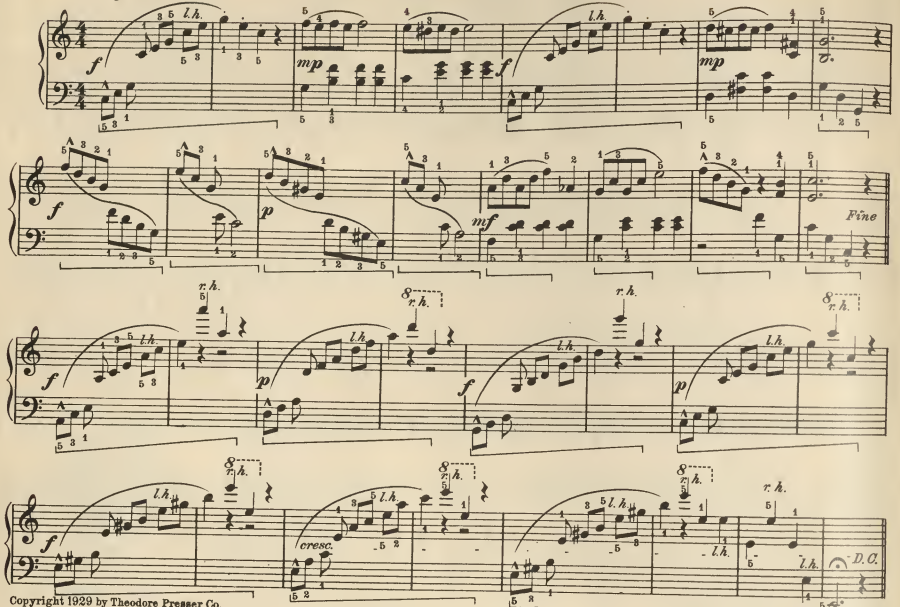
Other Music Sections in this issue on pages 633, 661, 669.

JOLLITY

A first "cross-hand" piece. Grade 2½.

ELLA KETTERER

Allegro M M ♩=126



CALL TO ARMS

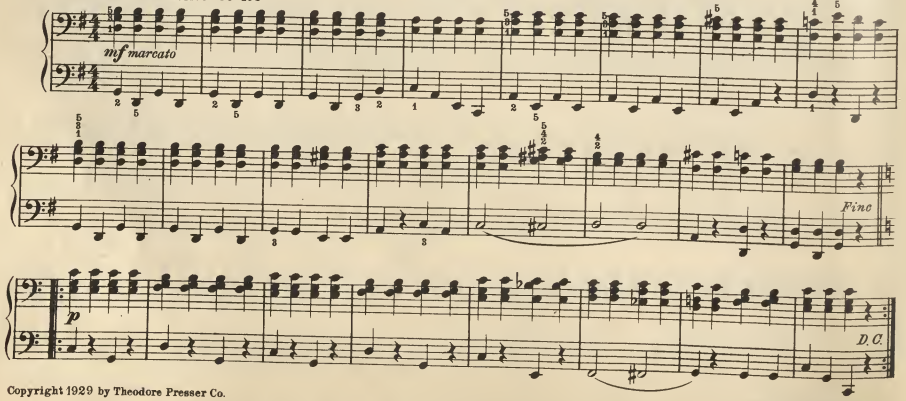
MARCH

Just right for marching. Grade 2.

SECONDO

C. W. KERN

Maestoso M. M. ♩=96-108

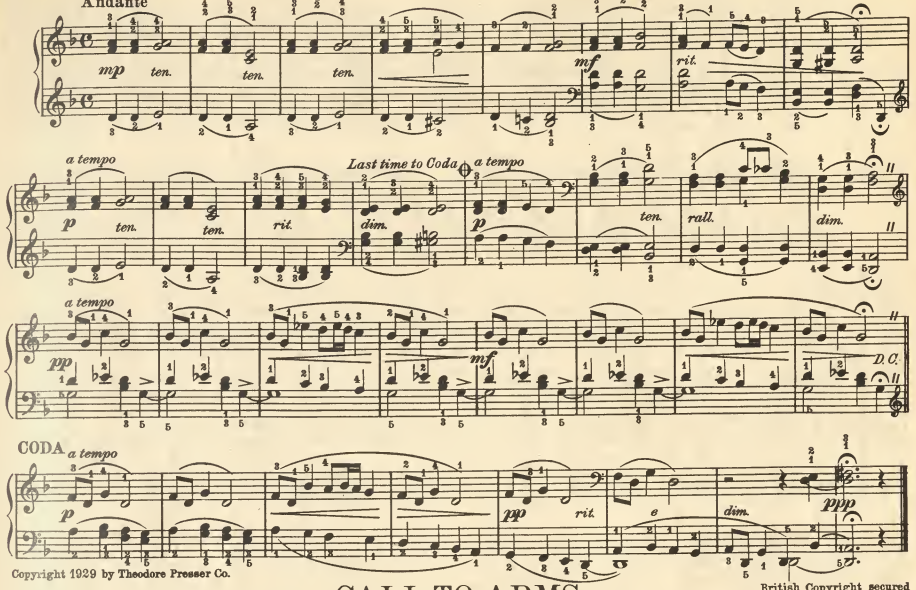


THE LITTLE VOLGA BOATMAN

Very characteristic. Grade 2½

ANNA PRISCILLA RISHER

Andante



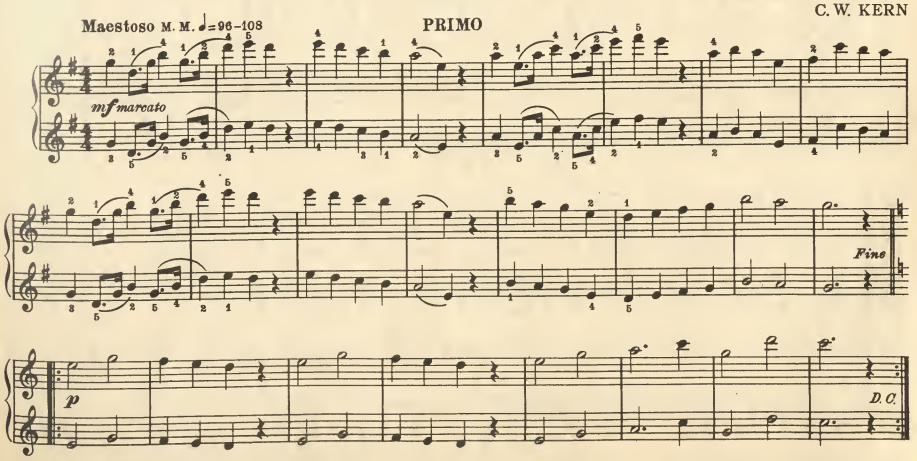
CALL TO ARMS

MARCH

C. W. KERN

Maestoso M. M. ♩=96-108

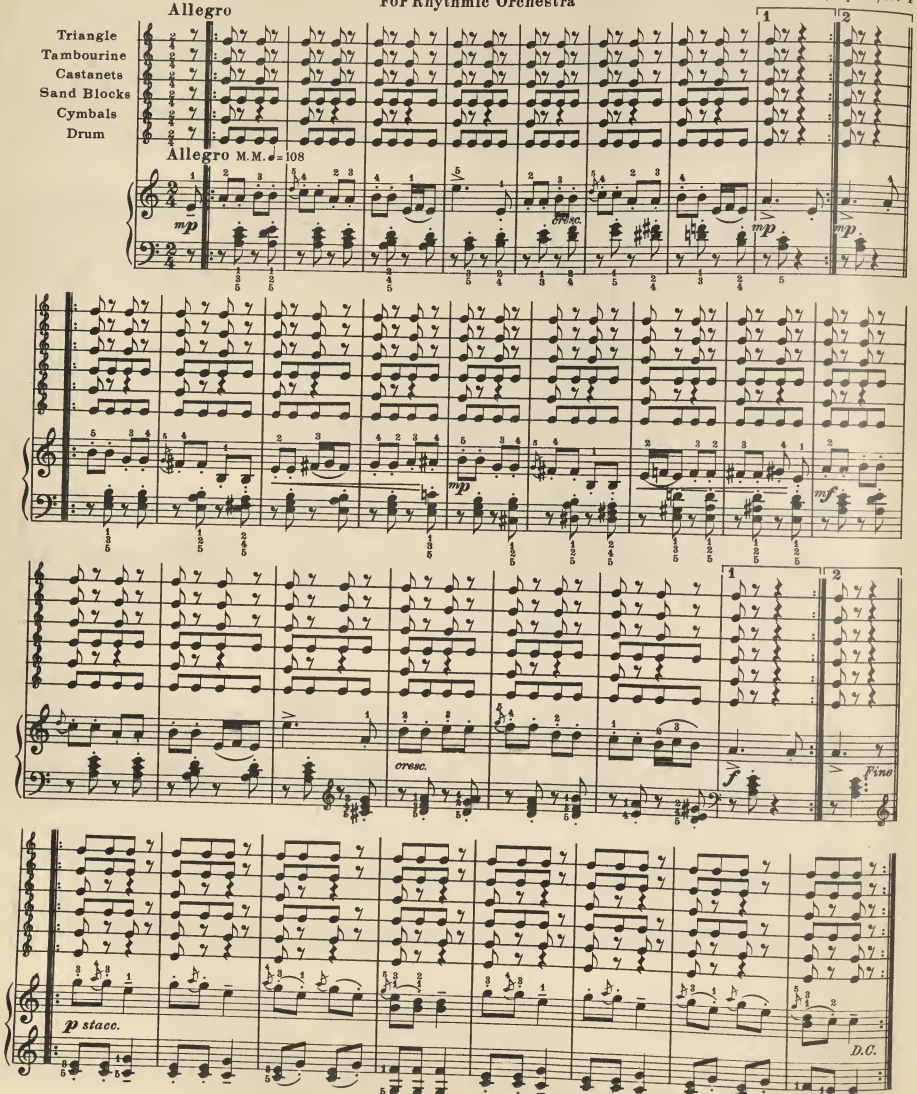
PRIMO



BURLESQUE

For Rhythmic Orchestra

LOUIS RÉE, Op.40, № 4



EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Burlesque, by Louis Rée.

Here we have a jolly little dance for our little rhythmic orchestra friends.

A *Burlesque* is intended to poke fun at some *one* or some *thing*, and so this piece is just full of queer little quirks that make it as jolly as can be.

The main key is A minor; and when such a dance is written in a minor key it always suggests surroundings of a wild nature. It would seem that the composer was writing for the antics of a bunch of tawny little pigmies somewhere in a spooky cavern with bats hanging all around the ceiling. Make your playing of this music sound wild and weird as if for such a scene.

Call to Arms, by C. W. Kern.

A fine march, that starts off with a blaring bugle call. If one were to hear a band coming down the street, playing it, the first thought would be to look for a company of soldiers on parade.

When you play this march, be sure to accent well the first and third beats of each measure; for these are the points where the marchers always set their left feet down firmly. Is it not strange that all over the civilized world the soldiers march "left-footed"? And, marvel of this, the other people of these countries march in the same way. Be sure not to play the *secondo* (second part) too heavy, so that the melody in the *primo* (first part) cannot be heard. That would be like an accompanist playing so loudly that he buried the notes of the singer or violinist with whom he was playing.

The Little Volga Boatman, by Anna Priscilla Riaber.

In far-away Russia is the great Volga River, one of the largest and longest streams in all the world. On this great river are many, many boats on which the rowers are little better than slaves. Among them has been created a "work song" known as the "Song of the Volga Boatmen," which interprets both the depressed spirits of the workmen and the rocking motion of the boats.

In the first sixteen measures of "The Little Volga Boatman" the composer makes her music tell of the dreary life of a little boy working on one of these boats. Then, at the beginning of the third line, marked *pp*, the little fellow sings very softly the plaintive song of the boatmen, which must gradually get quite loud and then die away. Make the measures of the music very even in time, just like a boat rocking on the water.

Jollity, by Ella Ketterer.

Why, what a gay piece this is! And what a fine time the hands are going to have playing "leap-frog" over each other as they scamper up and down the keyboard.

Make those great long runs of eighth notes so even that one can tell when one hand comes up and the other goes down. Only the first note of each measure must have a good accent; just as when a row of children are ready for "leap-frog" and the starter says, "Go!"

Birthday Party Waltz, by Mabel Madison Watson.

The composer was surely thinking of some little player who had not yet had many birthdays. The piece is so simple and tuneful.

Now the left hand has the melody, and it is going to have a good time making it sing softly and sweetly, just as if all the children at the party were in a perfectly good humor, as they ought to be.

Then make those pretty little chords for the right hand sound just as if they had been plucked softly from the strings of a guitar or banjo. What a good time you can have at this!

On the See-Saw, by Montague Ewing.

Who has not some time had a jolly time on a "teeter-board," going up and down just the way the melody of this piece begins. Make it sound like that.

The piece is in C, the first key in which you learned to play; but notice how interesting the composer has made this piece by introducing sharps and flats, or "accidentals" (notes not belonging in the key into the accompaniment. Sometimes it is almost prettier than the melody with which it goes. Better take these places alone and learn to do them so well that you can surprise people by the beautiful way you can make them sound. Nothing else makes work so interesting as trying to do it so well that one can dare to be proud of it.

DEAR JUNIOR ETUDE:

I am seven years old, and I am taking second year at the piano. Sometimes I play the piano for the toy band at school. I try to practice an hour every day. I like to read letters in the JUNIOR ETUDE.

From your friend,
MARY JEAN DOBSON (Age 7),
Kansas.

Parties Rather Than Recitals

TO THE ETUDE:

How many of the teachers have thought about giving parties for their younger pupils instead of recitals? In my case it has been found a great success both with pupils and parents, the latter evidently enjoying the parties as much as the children.

The word "recital," for some reason, fills the majority of pupils with awe. In school the word "test" has a like effect. No amount of talk can convince them that it is nothing more than a review of their daily work. If that has been well learned the test is not troublesome.

With my thoughts running on the unpleasant association of the word, "recital," I made up my mind to change to a party the afternoons in which the smaller ones were to play for their parents and friends.

Whereas the recital had been a formal affair from which everyone fled, the party brought many friends and relatives. Moreover the children were anxious to invite spectators, while at a recital very few desired even the presence of their mothers and fathers.

We have heard people remark often with weariness that any kind of a musical recital is a most boring thing. Then let us avoid the disagreeable connotion of the word "recital."

Nor will games interspersed with the musical numbers lessen the excellence of the performance. The children's minds are freed only from the dread of playing and not from the desire to do well. The numbers are usually played in a more correct manner, and it is a time of enjoyment instead of horror. Even as a commercial proposition, music should give pleasure and happiness both to performer and listener.

EDNA JOHNSON WARREN.

Answers to Can You Tell?

GROUP No. 27

SEE PAGE 691 OF THIS ISSUE

1. A-natural.
2. Alessandro Stradella, the hero of Flotow's "Stradella."
3. The kind of note which receives one beat.
4. In 1698, when thirteen hymn-tunes (with two parts, for soprano and bass) were added to the "Bay Psalm Book."
5. E-flat, G, C-sharp.
6. Karl Gottlieb Reissiger (1798-1859), who gave it to von Weber, so that it was found among his papers and thought to be his work.
7. It is in Chopin's *Funeral March* from his *Sonata in B-flat Minor.*
8. The fourth tone.
9. It was written as a song in Handel's opera, "Xerxes."
10. By Francis Scott Key, on September 14, 1814, during the bombardment of Ft. McHenry.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE".

JUNIOR ETUDE—*Continued*

Little Biographies for Club Meetings

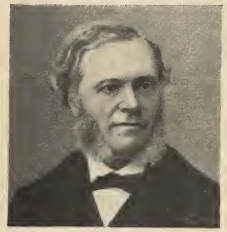
No. 20—César Franck

The last two studies in the "Little Biography" series (those which appeared in July and August) were, as you remember, given to those composers who are worth knowing about, but are not, at the present time, of as much importance to Juniors as those included in the regular series.

This month the great masters will be continued with the study of César Franck.

César Franck was born in Belgium in 1822. After living in Paris many years he became a naturalized Frenchman and remained in Paris until his death in 1890.

His parents were evidently fond of long names, for they gave him the name of César Auguste Jean Guillaume Hubert Franck. No wonder he dropped all his middle names!



CÉSAR FRANCK

At the age of fifteen he entered the Paris Conservatoire, having already done a great deal of studying in Belgium. At the Conservatoire he won first prize in piano, second prize in counterpoint and fugue and second prize in organ, all before he was twenty. After this he taught music, played the organ in church and spent much time composing. He arose every day at five-thirty and began his day of teaching at seven-thirty. He became a teacher at the Paris Conservatoire and remained there many years.

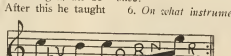
The public was slow to appreciate his worth. However, little by little his compositions and his merits as a teacher came to be recognized, and the French government finally conferred on him the title of *Chevalier of the Legion d'honneur*.

He composed three operas (though he cared little for the stage and these are not given now), four oratorios, a mass and many organ compositions and songs. But his greatest compositions are his *String Quartet*, a *Quintet* for piano and strings, a *Sonata* for violin and piano, *Symphonic Variations* for piano and orchestra, the *Prelude, Fugue and Variation*, which, being very difficult, is not played as often as it would otherwise be, and, last, his great "Symphony in d minor" which is played by all the great orchestras of the world.

As his compositions are all in the large forms it is almost impossible to present any of his music at Junior meetings, unless some one has a phonograph to lend to the meeting. There are splendid records of his beautiful symphony, and listening to it or at least a part of it in that way would certainly be an excellent thing to do.

Questions On Little Biographies

1. *When and where was César Franck born?*
2. *When and where did he die?*
3. *Of what nation did he become a citizen?*
4. *Name a few of his greatest compositions.*
5. *Do you think of him as the composer of many small compositions or of large ones?*
6. *On what instrument did he excel?*



DEAR JUNIOR ETUDE:

I do not belong to any music club because we have none in our community, but I do belong to the Girls' 4-H Club and in connection with that we learn the appreciation of music. I have taken piano lessons for six years and play all kinds of music except jazz, but that is one thing I do not care for. It sounds too "ratty."

From your friend,
GLADYS GELDAUS (Age 14),
Iowa.

DEAR JUNIOR ETUDE:

My teacher has formed a music club. We meet in her house the last Friday of every month. I am the president. We discuss biographies of composers and have musical games and puzzles and read stories from THE ETUDE. We hope to send some money to the MacDowell Artist Colony.

From your friend,
MILDRED SPIEGEL (Age 12),
Massachusetts.

Answers to Ask Another

1. A tuba is the largest and deepest toned brass instrument in a symphony orchestra.
2. E sharp.
3. French.
4. D flat.
5. Seven.
6. Without getting louder.
7. Bach, Beethoven, Brahms.
8. A song of patriotic character adopted by a nation as its representative song.
9. The third finger.
10. A pair of cymbals.

Answers to April Puzzle

1. Staff.
2. Note.
3. Bar.
4. Clef.
5. Line.
6. Pause.
7. Lento.
8. Measure.
9. Forte.
10. Duet.
11. Solo.
12. Rest.

Being Musical

ARE YOU or are you not musical? That is the question. You have often heard people play the piano, and do it in a way that is absolutely correct—with good rhythm, correct notes, proper fingering, careful pedaling, and even a great deal of finish—and yet, are they MUSICAL? Does this playing make you wish they would not stop? Does it hold your interest and attention like a magnet? Does it make you feel that music is the most wonderful thing in life? When you play, you are one of these people, and such questions can be asked about your playing. Is your playing musical? That is something that goes far beyond being correct, something that goes into your inside self where you feel things. So, are you or are you not? If you find that you are, maybe, a little bit but not as much as you might be, then get busy and pay attention to this matter and improve your manner of playing.

The Musical Elves

By ERROLL HAY COLCOCK

Inside my piano, hid from sight,
Beneath the keys of black and white,
There live some little music elves
Who dwell within all to themselves.

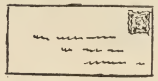
And as upon the keys I play,
When practicing from day to day,
These little elves strike curious things
Like hammers on the metal strings.

They make a pleasant sound to hear,
That rings out bell-like, sweet and clear,
But if I have not practiced well
The music elves can always tell.

Then I grow quite ashamed, you see,
When they play out of tune like me,
For, if I'm false or if I'm true,
They strike the same notes that I do.

'Tis scales that make my fingers fly
So very fast that by and by
I shall be playing with great ease
Real pieces on the shining keys.

And then the little music elves
Who dwell within all to themselves
Will be so glad they'll help me play
More like a "grown-up" every day.



DEAR JUNIOR ETUDE:

I am very disappointed that THE ETUDE arrives a whole month late here; therefore we Australians cannot enter the contests. But I am sending my essay to you, thinking there might be some chance for a late prize.

From your friend,
BERNARD GEHRIG (Age 12),
Lagoon Street, Narrabeen,
Sydney, N. S. W. Australia.

N. B. It is too bad that the far-away-Junior-readers cannot enter the contests, but maybe some time in the future, when all the mail is carried by aeroplane, they can. Twice the JUNIOR ETUDE has held contests just for the far-away readers and held the date of the contest open for two extra months, but it is not practical to do this often. So let the far-away readers write to the letter box instead and tell all about the different places in which they live.

DEAR JUNIOR ETUDE:

I have taken piano for three years and hope to become a good musician. I like to sing and won first place in voice last year in our sixth, seventh and eighth grade County Intellectual Meet, which we have every spring. I am expecting to enter for both piano and voice the next time.

From your friend,
KARMEN LAUDERDALE (Age 11),
Oklahoma.

JUNIOR HARMONICA BAND
Mexico, Missouri

JUNIOR ETUDE—*Continued*

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Music and Life." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber of not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of September. Names of prize winners and their contributions will be published in the issue for November.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Poetry and Music
(PRIZE WINNER)

POETRY and music are both rhythmic expressions of the beautiful. Both appeal to the sense of hearing. Each tells a story. When we play music we see pictures and when we read poetry we see pictures. When I read Stevenson's "Land of Storybooks," a picture came before me of a boy crawling along the wall behind the sofa, pretending to be a hunter. When I played an old Russian Cradle Song, in my mind I saw a picture of a wooden cradle rocked by the baby's mother. So I love both poetry and music because they both show me pictures and because they are both beautiful.

DAVID DRAGIFF (Age 9),
New York.

Poetry and Music
(PRIZE WINNER)

POETRY and music are a good deal alike. Music must have expression as much as poetry. Many of the Junior readers are probably acquainted with declamatory work and know that a person cannot hope to get anywhere with it and without expression. Music is the same. A pupil is not worth wasting time on if he has not the talent or ability to put expression in his music. Without expression a piece cannot be interpreted or understood. If you have a piece without a name, give it a name, and live up to the name given. Try to tell a story with the music you play. Poetry and music walk hand in hand down the long lane leading to mental culture and an understanding of the better things of life.

MILDRED CONLON (Age 12),
Oregon.

Poetry and Music
(PRIZE WINNER)

POETRY is a number of thoughts in sentences that rhyme. Music can be looked at in the same ways. I always think that the phrase can be used as a sentence, and the musical phrase as rhythm. Poetry tells stories and music does, too. I always think of this. The name of the piece is the story and the music describes it. It reminds me of weaving a pattern as we go playing along. We are weaving with a melodious rhythm and when we finish we have our pattern woven. Perhaps it will be a beautiful one. In poetry, when we are reading, we have a story at the end that has been read in rhythm.

LENA WUTSCH (Age 13),
South Dakota.

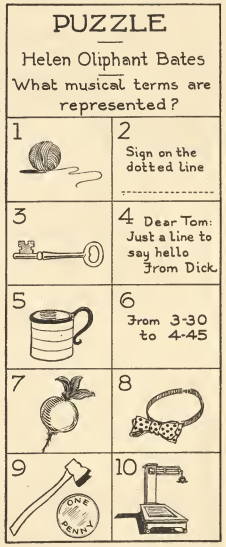
PRIZE WINNERS FOR APRIL PUZZLE

Cantonia Hull (Age 12), Illinois.
Louise Greenleaf (Age 7), Massachusetts.
Virginia Barton (Age 8), Idaho.

PUZZLE

Helen Oliphant Bates

What musical terms are represented?



HONORABLE MENTION FOR APRIL ESSAYS

James Creaser, Bernice Essington, Anna Berman, Ruth Telchmun, Dorothy Lurlene Hart, Caroline Ramey, Sarah Bellamy Lovelace, Isabel Green, Dolores McIlvain, Martin J. Cook, Vinetta Boulton, L. Mary Bately, Naomi Klock, Shirley Brown, Alma Ann Bachman, Orma Groetsch, Florence Kline, June Frederick, Dorothea Johnson, Marion Downs, Emma Ruth Siler, Mildred Bowers, Betty Jane Auer, Mary Beth Lasseiter, Jane Elizabeth Crockett.

HONORABLE MENTION FOR APRIL PUZZLES

Frieda Germant, Marie Schneider, Gladys Vickers, Phyllis Pfluger, Lucile M. Young, Frances Quantius, Regina Gracious, Margaret VanTassel, Mildred McCann, Barbara Flickinger, Margaret Collins, Anna Kaydn, Agnes Kayda, Robert Winters, Lorina Janzen, Maxine McBride, Mildred Mirossovsky, Florence Anderson, Mary Forni, Sarah Bellamy Lovelace, Floyd R. Smith, Lois Morrisey, Mildred Pfiefer, Mary Edwards, Ruth Steiger, Elizabeth Fierchinger, Betty Jane Auer, Mary Beth Lasseiter, Joseph Himerik, Price King, Vinetta Boulton, Kathryn E. Smith, Olive Schultz, Martin Lonznar, Pauline Naragon, Norman Clark, Jr., Clara A. Toll, Lenore Peterson, Martha Lockhart, Amelia Salmina, Robert Redinger, Grace Kalness, Doris Helvey, Julia Barabi, Elizabeth Delewas, Leonard Petevaye, Constance Fulco, Margaret Wenk, Shirley Beckel, Victor Nassy, Catherine S. McCandless, Mary Tresen, Shirley Barnwell, Laelle C. Dancock, James Schrubb, Margaret Hannta.

An Honor Recital for Your Town

By HAZEL HAWKINS-DAVIDSON

TO GIVE a fresh impetus to the work of music students in the last half of the year and to create enthusiasm in the town, why not plan an Honor Recital to be given at the close of the teaching season? Each teacher of music—piano, organ, voice, wind and string instruments—is asked to present in a musical number the student who has made the highest yearly average in both practical and theoretical work. If the town has not a sufficient number of teachers to make a program of proper length a second contest may be added in which the pupil making the highest average in the last half of the year gives a number.

By announcing such a recital a few months ahead of the appointed time, there is much competition aroused not only in each class but also among students of all the town. A music club can sponsor the movement. The children themselves feel it a great honor to play to the best musicians of the town. A healthful rivalry is started in the community musical life, all grades improve and the teacher reaps the benefit of awakened interest in music. The results of each teacher's endeavors, be they good or bad, are made quite evident, and that is the first step toward further improvement.

A movement like this will grow from year to year, affording incentive and inspiration for teachers and pupils, until the music life of the community is considered one of its most vital aspects.

EDUCATIONAL STUDY NOTES

(*Continued from page 677*)

The tempo is, of course, slow and there must be a real rhythmic swing suggestive of the motion of a cradle. In the phrase, "Hushaby, lullaby," in the third measure, do not let the voice slide from one note to the next; instead, let it move directly, sounding none of the tones or semitones "in between."

The Meadows of the Lord, by Charles Wakefield Cadman.

It is not often that Mr. Cadman writes a sacred song. "More's the pity," for, as the present composition testifies, he has immense gifts in this direction.

Study most thoroughly the text; it is a wonderfully poetic one. The music suits it in every way. Sing deliberately, stressing each important word.

I Shall be Satisfied, by Nathaniel Irving Hyatt.

This sacred song, by a distinguished Southern composer, is very devotional in character and is extremely "vocal." It is really in four parts, a first section which is followed by two repetitions, and a fourth section containing new material and also the climax of the song. You will note that the accompaniment of the first section is not used in the next two divisions. Instead, Mr. Hyatt has constructed two new accompaniments, both displaying excellent use of counterpoint.

A Game of Tag, by Frances McCollin.

Increasingly prominent among American women composers is Frances McCollin, whose songs, violin pieces, operettas, and chamber music show extreme melodic fertility and a feeling for musical form which is not frequently to be found. *A game of Tag* is one of four numbers in Miss McCollin's new suite, "In Fairyland." The movement is perpetual—at any rate, until the third measure from the end of the piece—and demands steady insistent rhythm and quick, accurate fingers. The form is that of the "rondo." The section which recurs (the one in E minor) is good and we are pleased at its reappearances.

WORLD OF MUSIC

(*Continued from page 639*)

A TEN THOUSAND DOLLAR PRIZE has been offered to the most talented graduate of the Milan Conservatory, by Signora Carbagnati, an Italian philanthropist.

THE CHICAGO CIVIC OPERA COMPANY ORCHESTRA has but one woman as a member; Amelia Conti, the harpist, who is a daughter of Amaldo Conti, at one time a conductor of the Milan Conservatory Orchestra.

"LA DODICESIMA NOTTE (The Twelfth Night)," an opera with its libretto founded on the Shakespeare play and its musical score by the young Italian composer, Guido Farina, made a favorable impression at its premiere at Milan on the tenth of May.

SMETANA'S MANUSCRIPTS and books, complete, have been acquired by the Minister of Public Instruction of the Republic of Czecho-Slovakia as a national treasure.

COMPETITIONS

A PRIZE OF ONE THOUSAND DOLLARS is offered by the MacDowell Club, of New York City, for a choral, orchestral or chamber composition in one of the larger forms, by a musician born or residing in the United States. Competition closes October 1st. Particulars from Dorothy Lawton, Music Branch of New York Public Library, 121 East 58th Street, New York City.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

THE EURIDICE CHORUS AWARD of one hundred and twenty-five dollars, for a chorus for women's voices, is again offered. The competition closes October 1, 1929, and particulars may be had by addressing, Euridice Chorus Award, The Art Alliance, Rittenhouse Square, Philadelphia, Pennsylvania.

PRIZES OF $500 AND $250 are offered by the New York Federation of Music Clubs in conjunction with the Women's Exposition of Arts and Industries, for choral organizations affiliated with that Federation. Particulars may be had from Etta H. Morris, 169 Columbia Heights, New York.

MUSICAL BOOKS REVIEWED

Right-Hand Technic

By MME. JEAN DE HORVATH

Adhering to the Russian school of bowing (of which L. Auer is t.e most famous living exponent) the author puts forward a complete system for right-hand position and manuevering. Some of the theories, such as the statements that the upper arm be kept high enough to be in line with the elbow and fingers and that the bow be held in an absolutely straight position on the strings, with the hair quite slack, are rather at variance with some few methods now in favor. However, it is but necessary that directions be serviceable and these, so clearly explained, even to the way of strengthening of the little finger and the developing of the staccato from the martellato stroke, make us acquiesce in the author's statement that "results have proved their value."

60 cents. 46 pages. R. L. Bryan Company.

Stories of Hymn Tunes

By FRANK J. MCCALL

Those of us who answer correspondence in an editorial office, such as that of THE ETUDE MUSIC MAGAZINE, are in a position to know how desirous people are to have the stories of the writing of well-loved hymns. And those of us who are teachers know how eagerly children listen to tales concerning the composing of their favorite pieces.

So insatiable is this hunger for information that not a few of us have been tempted to pass on to our wide-eyed listeners certain fabrications which in reality bear no relation to the hymns themselves. The one hundred and thirty-one "stories" of this book will not only disperse those fantastic imaginings but will also substitute for them historical facts concerning the hymns, their composers and their writers.

Price, $1.50.

224 pages.

The Abingdon Press.

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(See Article in this Issue)

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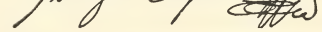
FRANZ SCHUBERT



From an Oil Painting by Wilhelm August Rieder in the Municipal Art Museum of Vienna.